

KETTERER KUNST

# EVENING SALE

8 December 2023





















# AUCTION 545

## Evening Sale

### Auctions

**Lots 1–75 Evening Sale (545)**  
Friday, December 8, 2023, from 5 pm

Ketterer Kunst München  
Joseph-Wild-Straße 18  
81829 München

For seat reservations please call: +49 (0) 89 5 52 440  
or send an e-mail to: [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)

### Further Auctions

**Lots 100–247 Contemporary Art Day Sale (548)**  
Friday, December 8, 2023, 1 pm

**Lots 300–375 19th Century (546)**  
Saturday, December 9, 2023, from 1.30 pm

**Lots 500–549 Bunte Collection (552)**  
Saturday, December 9, 2023, from 4 pm

**Lots 400–485 Modern Art Day Sale (547)**  
Saturday, December 9, 2023, 5.30 pm

**Online Only** [onlineonly.kettererkunst.de](https://onlineonly.kettererkunst.de)  
Monday, November 15, 2023, from 3 pm –  
Sunday, December 10, 2023, 3 pm  
Gradually running out

### Preview

**Frankfurt**  
Bernhard Knaus Fine Art, Niddastraße 84, 60329 Frankfurt/Main  
Phone: +49 (0)6221 58 80 038, [infoheidelberg@kettererkunst.de](mailto:infoheidelberg@kettererkunst.de)

Sat.	November 11	11 am – 7 pm
Sun.	November 12	11 am – 4 pm

**Cologne**  
Ketterer Kunst, Gertrudenstraße 24–28, 50667 Cologne  
Phone: +49 (0)221 51 09 08 15, [infokoeln@kettererkunst.de](mailto:infokoeln@kettererkunst.de)

Fri.	November 17	11 am – 9 pm
	Opening reception	from 5 pm
Sat.	November 18	11 am – 7 pm
Sun.	November 19	11 am – 4 pm

**Hamburg**  
Galerie Herold, Colonnaden 5, 20354 Hamburg  
Phone: +49 (0)40 3 74 96 10, [infohamburg@kettererkunst.de](mailto:infohamburg@kettererkunst.de)

Wed.	November 22	11 am – 9 pm
	Opening reception	from 5.30 pm
Thu.	November 23	11 am – 3 pm

**Berlin**  
Ketterer Kunst, Fasanenstraße 70, 10719 Berlin  
Phone: +49 (0)30 88 67 53 63, [infoberlin@kettererkunst.de](mailto:infoberlin@kettererkunst.de)

Sat.	November 25	10 am – 7 pm
	Opening reception	from 5 pm
Sun.	November 26	10 am – 6 pm
Mon.	November 27	10 am – 6 pm
Tue.	November 28	10 am – 6 pm
Wed..	November 29	10 am – 6 pm
Thu.	November 30	10 am – 8 pm

**Munich** (all works)  
Ketterer Kunst, Joseph-Wild-Straße 18, 81829 Munich  
Phone: +49 (0) 89 5 52 440, [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)

Sat.	December 2	12 pm – 7 pm
	Opening reception	from 4 pm
Sun.	December 3	11 am – 5 pm
Mon.	December 4	10 am – 6 pm
Tue.	December 5	10 am – 6 pm
Wed.	December 6	10 am – 8 pm
Thu.	December 7	10 am – 5 pm
Fri.	December 8	10 am – 5 pm*

\* only Modern Art and 19th Century

Exchange rate: 1 Euro = 1,05 US Dollar (approximate value).

Front cover: Lot 49 M. Beckmann – frontispiece: Lot 43 W. Kandinsky – frontispiece 2: Lot 61 B. Palermo – frontispiece 3: Lot 15 L. Corinth – frontispiece 4: Lot 4, 33 (both auction 545) and 144 (auction 548) G. Uecker – p. 8: Lot 5 E. W. Nay – p. 11: Lot 65 G. Förg – p. 12: Lot 6 E. Heckel – p. 14: Lot 25 C. Felixmüller – p. 307: Lot 71 A. Warhol – p. 309: Lot 2 N. Kricke – p. 312: Lot 53 O. Mueller – rear inside cover: Lot 10 S. Scully – rear outside cover: Lot 12 K. Klapheck



# INFO

## Your bidding options

### Online

You can follow our saleroom auctions live online and also place bids online.

**Bid and watch online on: [www.kettererkunstlive.com](http://www.kettererkunstlive.com)**

For online bidding, please register the latest one day ahead of the auction. If you want to create a new account, please click on “Register now” and you will receive an activation link. Please note that we are legally obligated to archive a copy/scan of an official ID. If you intend to place bids of more than € 50,000, please inform us beforehand.

### By phone

If you can't attend the auction you can bid by phone. Please register no later than one day before the auction. On the day of the auction, we will call you shortly before your lot is called up. Please make sure that we can reach you on one of the phone numbers specified. We offer telephone bidding in the following languages: German, English, French, Italian (please use the following bidding form).

### Proxy bids

If you are unable to attend the auction in person, we will be happy to accept your proxy bid (please use the following bidding form).

### Saleroom

You can bid yourself or through an authorized representative in the saleroom. Please reserve a seat the latest one day prior to the auction and get a bidding paddle. In any case, please bring an official ID to the auction.

### Online Only

You can also bid in our Online Only auctions around the clock.

**Register and bid on [onlineonly.kettererkunst.com](http://onlineonly.kettererkunst.com)**

Last chance to bid in the current auction:

Sunday, December 10, 2023, from 3 pm (lots sold consecutively)











# YOUR CONTACTS



**Robert Ketterer**  
Owner, auctioneer  
phone +49 89 55244-158  
r.ketterer@kettererkunst.de



**Gudrun Ketterer, M.A.**  
Auctioneer  
phone +49 89 55244-200  
g.ketterer@kettererkunst.de



**Peter Wehrle**  
Managing director  
phone +49 89 55244-155  
p.wehrle@kettererkunst.de



**Nicola Countess Keglevich, M.A.**  
Senior Director  
phone +49 89 55244-175  
n.keglevich@kettererkunst.de



**Dr. Sebastian Neußer**  
Senior Director  
phone +49 221 51090810  
s.neusser@kettererkunst.de



**Dr. Mario von Lüttichau**  
Academic consultant  
phone +49 89 55244-165  
m.luttichau@kettererkunst.de

## Contemporary Art



**MUNICH**  
**Julia Haußmann, M.A.**  
Head of Customer Relations  
phone +49 89 55244-246  
j.haussmann@kettererkunst.de



**MUNICH**  
**Dr. Franziska Thiess**  
phone +49 89 55244-140  
f.thiess@kettererkunst.de

## Modern Art



**MUNICH**  
**Sandra Dreher, M.A.**  
phone +49 89 55244-148  
s.dreher@kettererkunst.de



**MUNICH**  
**Larissa Rau, B.A.**  
phone +49 89 55244-143  
l.rau@kettererkunst.de

## Cataloging department

Silvie Mühlh M.A., Dr. Julia Scheu, Dr. Eva Heisse, Christine Hauser M.A., Ann-Sophie Rauscher M.A., Dr. Agnes Thum, Sarah von der Lieth, M.A., Dr. Mario von Lüttichau, Dr. Katharina Thurmair, Alisa Waesse M.A., Sabine Disterheft – Copy editor: Text & Kunst KONTOR Elke Thode

## 19<sup>th</sup> Century



**MUNICH**  
**Sarah Mohr, M.A.**  
phone +49 89 55244-147  
s.mohr@kettererkunst.de



**MUNICH**  
**Felizia Ehrl, M.A.**  
phone +49 89 55244-146  
fehrl@kettererkunst.de

## Resrepresentatives



**BERLIN**  
**Dr. Simone Wiechers**  
phone +49 30 88675363  
s.wiechers@kettererkunst.de



**COLOGNE**  
**Cordula Lichtenberg, M.A.**  
phone +49 221 51090815  
infokoeln@kettererkunst.de



**BADEN-WÜRTTEMBERG, HESSE, RHINELAND-PALATINATE**  
**Miriam Heß**  
phone +49 6221 5880038  
m.hess@kettererkunst.de



**HAMBURG**  
**Louisa von Saucken, MLitt**  
phone +49 40 374961-13  
l.von-saucken@kettererkunst.de



**NORTHERN GERMANY**  
**Nico Kassel, M.A.**  
phone +49 89 55244-164  
n.kassel@kettererkunst.de



**SAXONY, SAXONY-ANHALT, THURINGIA**  
**Stefan Maier**  
phone +49 170 7324971  
s.maier@kettererkunst.de



**USA**  
**Dr. Melanie Puff**  
phone +49 89 55244-247  
m.puff@kettererkunst.de



**THE ART CONCEPT**  
**Andrea Roh-Zoller, M.A.**  
phone +49 172 4674372  
artconcept@kettererkunst.de



# PAUL KLEE

1879 Munichbuchsee (Switzerland) – 1940 Muralto/Locarno

## Kleines Tiergespenst. 1929.

Pen drawing and watercolor, partly sprayed.  
Signed in lower left. Signed, dated, titled and inscribed “3.H.7” in bottom center, lower left signed “V SCI” on the original backing board with borders. On Ingres paper, originally laid on the backing by the artist. 22,7 x 31 cm (8.9 x 12.2 in), the full sheet. Backing board: 51,5 x 40 cm (20.2 x 15.7 in). [EH]

We are grateful to the Zentrum Paul Klee, Bern, for the kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 17.00 h ± 20 min.*

€ 70.000 – 90.000 (R/D)  
\$ 73,500 – 94,500

### PROVENANCE

- Rudolf Probst (Galerie Neue Kunst Fides; Das Kunsthaus), Dresden/Mannheim 1930-1932 (on consignment).
- Collection Lily Klee, Bern (1940-1946, inv. no.673).
- Presumably Klee-Gesellschaft, Bern (1946-1950 the latest, inv. no. SJJV).
- Werner Allenbach, Klee Gesellschaft, Bern (1950 the latest -1952).
- Collection Werner Allenbach, Bern (1953-1954).
- Galerie Rosengart, Lucerne (1954-1957).
- World House Galleries, New York (1957).
- Barbara F. Babcock, New York (1960).
- Hirschl & Adler Gallery, New York (1980-1982).
- Wolfgang Wittrock Kunsthandel, Düsseldorf (1982-1984).
- Deutsche Bank Collection, Frankfurt am Main (inv.no. 810030).

### EXHIBITION

- Paul Klee zum 50. Geburtstage. Aquarelle aus den Jahren 1920 - 1929, Galerie Neue Kunst Fides, Dresden, February 1 - early March 1930, no. 102.
- Paul Klee. Aquarelle aus 25 Jahren, 1905 to 1930, Staatliches Museum Saarbrücken, March 23 - April 22, 1930, no. 136.
- Paul Klee. Gemälde, Aquarelle, Graphik 1903 - 1930, Kestner-Gesellschaft, Hanover March 7 - April 5, 1931, no p.
- New York, World House Galleries, Paul Klee, March 8 - April 2, 1960, cat no. 20.
- BAUHAUS-Künstler. Malerei und Grafik aus den Beständen der Kunstsammlungen zu Weimar und der Deutschen Bank, Kunsthalle am Theaterplatz, Weimar / Museum Wiesbaden, Wiesbaden / Bauhaus Dessau July 2, 1993 – January 30, 1994, cat no. 76 (with illu.).
- Auf Papier. Kunst des 20. Jahrhunderts aus der Deutschen Bank, Schirn Kunsthalle, Frankfurt a. M. u. a., March 3 - September 24, 1995, cat no. 92, fig. p. 167.
- Aus Deutscher Sicht, Meisterwerke aus der Sammlung Deutsche Bank, Pushkin State Museum of Fine Arts, November 17, 2004 - January 16, 2005, p. 199.
- 25. Fünfundzwanzig Jahre Sammlung Deutsche Bank, Berlin, Deutsche Guggenheim, April 23 - June 19, 2005, p. 62, no. 02 (fig).
- Paul Klee - Sonderklasse, unverkäuflich, Zentrum Paul Klee, Bern, / Museum der bildenden Künste, Leipzig, October 2014 – May 2015, cat no. 207, fig. pp. 101 and 389.

### LITERATURE

- Paul-Klee-Foundation, Kunstmuseum Bern (ed), Paul Klee. Catalogue raisonné, vol. 5 1927 - 1930, p. 394, catalogue raisonné no. 5063.

.....  
• **Tender and frivolous drawing with a great humoristic quality**

• **Paul Klee marked this important sheet as part of his unsalable “Sonderklasse”**

• **Klee attributed a special quality to the few works that he described as ,special class’ in view of his oeuvre as a whole**

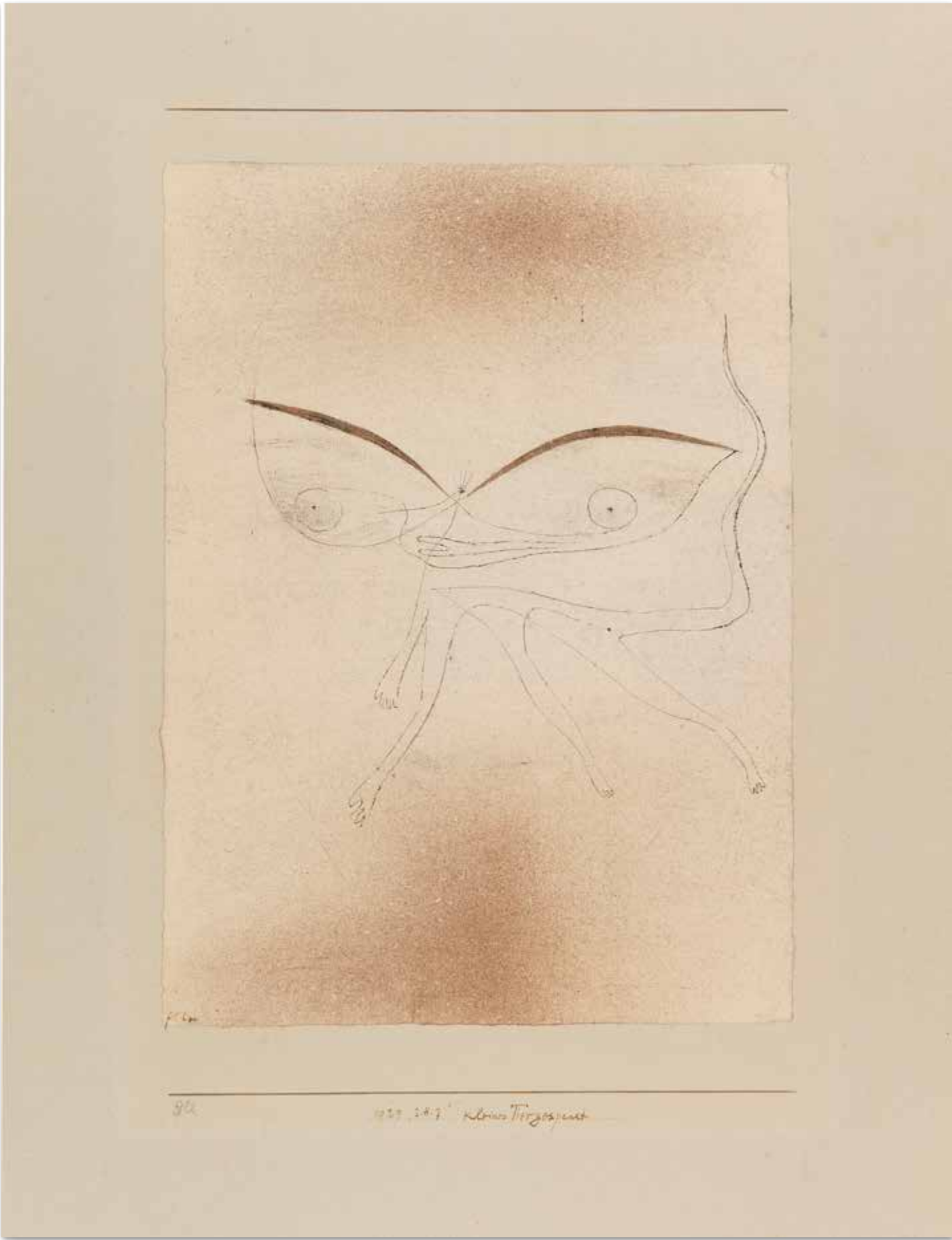
• **For the first time shown at Neue Kunst Fides in Dresden in 1930 and henceforth part of many exhibitions**

• **From the Deutsche Bank Collection**  
.....

In 1929, Paul Klee was at the peak of his success. He had been teaching at the Bauhaus since 1921 and was in negotiations with the Düsseldorf Art Academy about a teaching post. He had become one of the most internationally acknowledged German artist of his time: both the Museum of Modern Art, New York, the Nationalgalerie Berlin and the important Galerie Alfred Flechtheim honored him with grand exhibitions on the occasion of his 50th birthday.

Paul Klee often wraps his lyrical world of thoughts and shapes, brimming with an exuberant imagination, in strictly geometrically structured compositions. But there are also works, that do not fit this description, as is the case with the present “Tiergespenst” (Animal Ghost). It is a wonderful example of the poetic and surreal qualities found in Paul Klee’s work. With a sweeping line, he creates an animal ghost from his mythical world, a metaphorical, cat-like creature with a human habitus. Maybe his own cat served as model for the cat lover Klee. The animal ghost floats in a powdered cloud, executed in a subtle spray technique, which makes it is the first in a series of 10 sheets in this make.

Paul Klee inscribed this sheet with the letters “SCI”, making it one of the “special class” of works not for sale. Since the sheet was shown at Neue Kunst Fides (Rudolf Probst) Dresden the year after it was made, as well as in the exhibition at the Saarbrücken State Museum in 1930 and at the Kestner Gesellschaft in Hanover in 1931, it seems that he initially wanted to make it available the art market and only then assigned it to the ‘special class’. It is known that it was only after he had returned to Switzerland from the USA after the war that he cleared some works from this exclusive group for sale. [EH]





# NORBERT KRICKE

1922 Dusseldorf – 1984 Dusseldorf

## Raumplastik. 1961.

Stainless steel with silver solder, on a black basalt base.  
Unique object. Ca. 74 x 58,5 x 57 cm (29.1 x 23 x 22.4 in).  
Base: 10 x 8 x 8 cm (3,9 x 3,1 x 3,1 in). [JS]  
  
We are grateful to Mrs Sabine Kricke-Güse for her kind support in cataloging this lot. The work will be included into the forthcoming catalogue rasionné.

🕒 *Called up: December 8, 2023 – ca. 17.02 h ± 20 min.*

€ 90.000 – 120.000 (R/D, F)  
\$ 94,500 – 126,000

### PROVENANCE

- Galerie Karl Flinker, Paris (1961, directly from the artist).
- Edgar Faure, Paris (acquired from the above in 1961 - at least until 1976).
- Private collection Paris (acquired from a Parisian art dealer around 1980, ever since family-owned).

### EXHIBITION

- Norbert Kricke, Galerie Karl Flinker, Paris, November 15 - December 9, 1961.
- Norbert Kricke. Zeichnungen und Raumplastiken, Staatsgalerie Stuttgart, December 11, 1976 - January 30, 1977; Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, March/April 1977.

### LITERATURE

- John Anthony Thwaites, Kricke, Kunst heute 4, Stuttgart 1964 (with black-and-white illu. p. 56).
- Norbert Kricke. Zeichnungen und Raumplastiken, Stuttgart 1976, p. 95 (with black-and-white illu.).

For his text for the catalog accompanying Kricke’s first solo exhibition in the USA in 1961, Peter Selz, curator at the Museum of Modern Art, found the following words: “The Museum of Modern Art is happy to present a selection of sculpture and drawings by Norbert Kricke [...]. Kricke is already well established in Europe but has thus far not received the recognition he deserves in New York.” Selz had already recognized at the time that Kricke’s intensive sculptural exploration of space and time gave him a prominent role in post-war modernist sculpting. Inspired by the Constructivist sculpture around Naum Gabo and Antoine Pevsner, Kricke developed a language of form in his unique pieces that has remained unique to this day. In the 1950s, Kricke first began to explore the dynamics of the line through the course of a single bent wire. For these early, mostly colored works, which for their elongate lines seemed to anticipate later works of the American Fred Sandback, the title “Raumplastik” (Spatial Sculpture) was already in use. From the mid-1950s onward, Kricke began to work with bundles of lines, which he would continuously modify until the end of the decade - as is also the case with our large-size “Raumplastik” - up to the point where he

- In his legendary “Spatial Sculptures”, Kricke takes the linear aesthetic of Informalism to three-dimensionality
- One of the to date largest “Spatial Sculptures” offered on the international auction market
- Kricke’s seminal sculptural oeuvre was honored in a solo show at the Museum of Modern Art in New York as early as in 1961, the year this work was made
- The same year Kricke showed this sculpture at Galerie Karl Flinker, Paris
- From the collection of the former French prime minister Edgar Faure, Paris
- Timeless modern aesthetics: Kricke’s agravic and filigree “Spatial Sculptures” appear like expansive clusters of rays and make for the apex of his quest for the “unity of space and time”

attained filigree line constructions that consist of several parts and which are characterized by unique polyphonic aesthetics. Bundles of stainless steel rods soldered together reach out into space on all sides, tapering into the finest ramifications. Kricke’s gleaming creations appear filigree and weightless, filling the space like rays of light and thus making an extremely progressive contribution to post-war modernist sculpture. Just how revolutionary and groundbreaking Kricke’s work is, is also demonstrated by the fact that a description of his own work by the American minimalist artist Fred Sandback, who is a generation younger, could hardly be more apt to describe Kricke’s sculptural work: “Still sculpture, albeit less dense, with an ambivalence between exterior space and interior space. A drawing that can be inhabited.” (Fred Sandback, Here and Now, Kunstmuseum Liechtenstein, Vaduz 2005). Kricke liberated sculpture from closed form, allowed the fine lines of abstract drawing to become spatial and three-dimensionally visible, and uses minimalist, reduced means to create a spatial interaction and presence that for its timeless modern aesthetics continues to fascinate and inspire observers up to this day. [JS]

“Neither mass nor figure are my problems, but space and motion - space and time. [...] I try to put the unity of space and time into form.“

Norbert Kricke, 1954, quoted from: Kritisches Lexikon der Gegenwartskunst, Munich 1988, p. 2.





3

# HANS HARTUNG

1904 Leipzig – 1989 Antibes

T1947-32. 1946/47.

Oil on canvas.  
73 x 92 cm (28.7 x 36.2 in). [JS]

The work is registered in the archive of the Fondation Hartung/  
Bergman, Antibes.

🕒 *Called up: December 8, 2023 – ca. 17.04 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

PROVENANCE

- Galerie Pels-Leusden, Berlin.
- Private collection Southern Germany (acquired from the above in 1981).

EXHIBITION

- Hans Hartung, Württembergische Staatsgalerie, Stuttgart / Haus Am Waldsee Berlin / Kunsthalle Hamburg / Germanisches Nationalmuseum, Nuremberg 1957.
- Hans Hartung, Kestner Gesellschaft, Hanover 1957 (with the label on the stretcher).
- Hans Hartung. Gemälde, Aquarelle und Zeichnungen, Galerie Pels-Leusden, April 11 - May 16, 1981.

LITERATURE

- Cf. Werner Schmalenbach, Hans Hartung, Kestner-Gesellschaft, Hanover 1957.

Hans Hartung was one of the few German artists of his generation who, after only a few figurative attempts, were consistently committed to abstraction from the start on. A lecture by Wassily Kandinsky, which the Leipzig-born artist heard during his student days in 1925, would be a key experience. Hartung began to pursue a path of abstraction in the early 1930s, and his painting eventually made him one of the main protagonists of European Informalism. Our early abstract composition impresses with its progressive, flat-gestural imagery and the element of superimposition, both stylistic devices that would have decisive influence on Hartung’s further painterly oeuvre.

The present composition appears to be placed on the canvas in a playful and light manner, with an almost dance-like gesture. The lines and shapes on a light background have a highly dynamic expression and at the same time a dreamy, otherworldly character. Hartung brought the fine, swirling lines and the confidently placed color areas from bright green-yellow to earthy brown into a fascinating harmony and balance. The staged weightlessness is reminiscent of the famous mobiles by Alexander Calder, whom Hartung met as part of the Paris avant-garde at the end of the 1930s. Hartung realized a fascinating lightness and transparency in our composition “T1974-32”, it allows for a seemingly endless view of distant celestial spheres into which we sink our gaze in order to completely surrender to the dancing forms.

• **Rare early composition: Works from the 1940s are extremely rare on the international auction market**

• **Perfect illusion of spontaneity: groundbreaking for Hartung and European Informalism**

• **Radically modern aesthetics: Fascinating balance between linear dynamics and bright color surfaces**

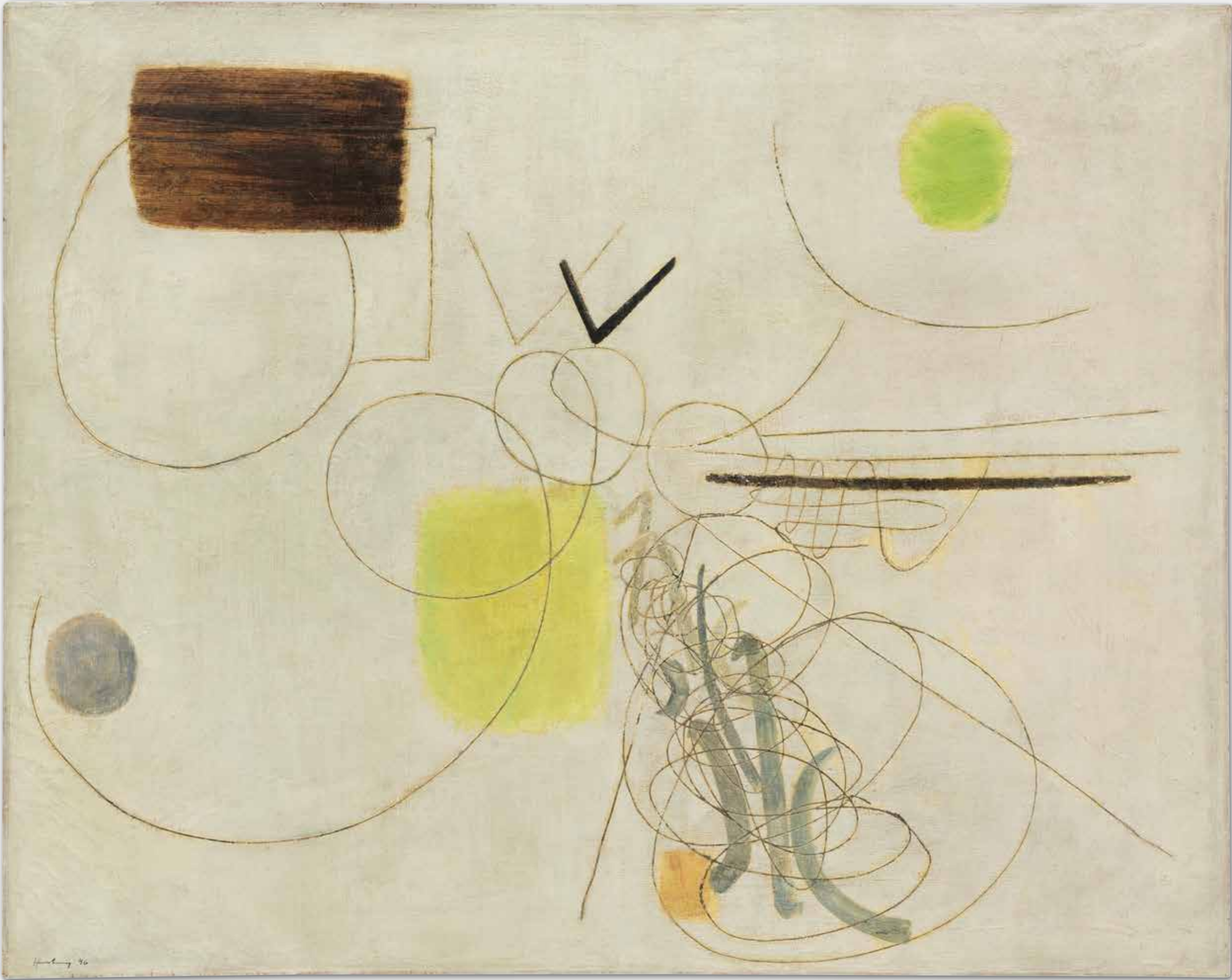
• **Extraordinary composition: “T1974-32” stages weightlessness with a fascinating lightness and elegance**

• **A comparable painting from 1948 is at the Museum of Modern Art, New York**

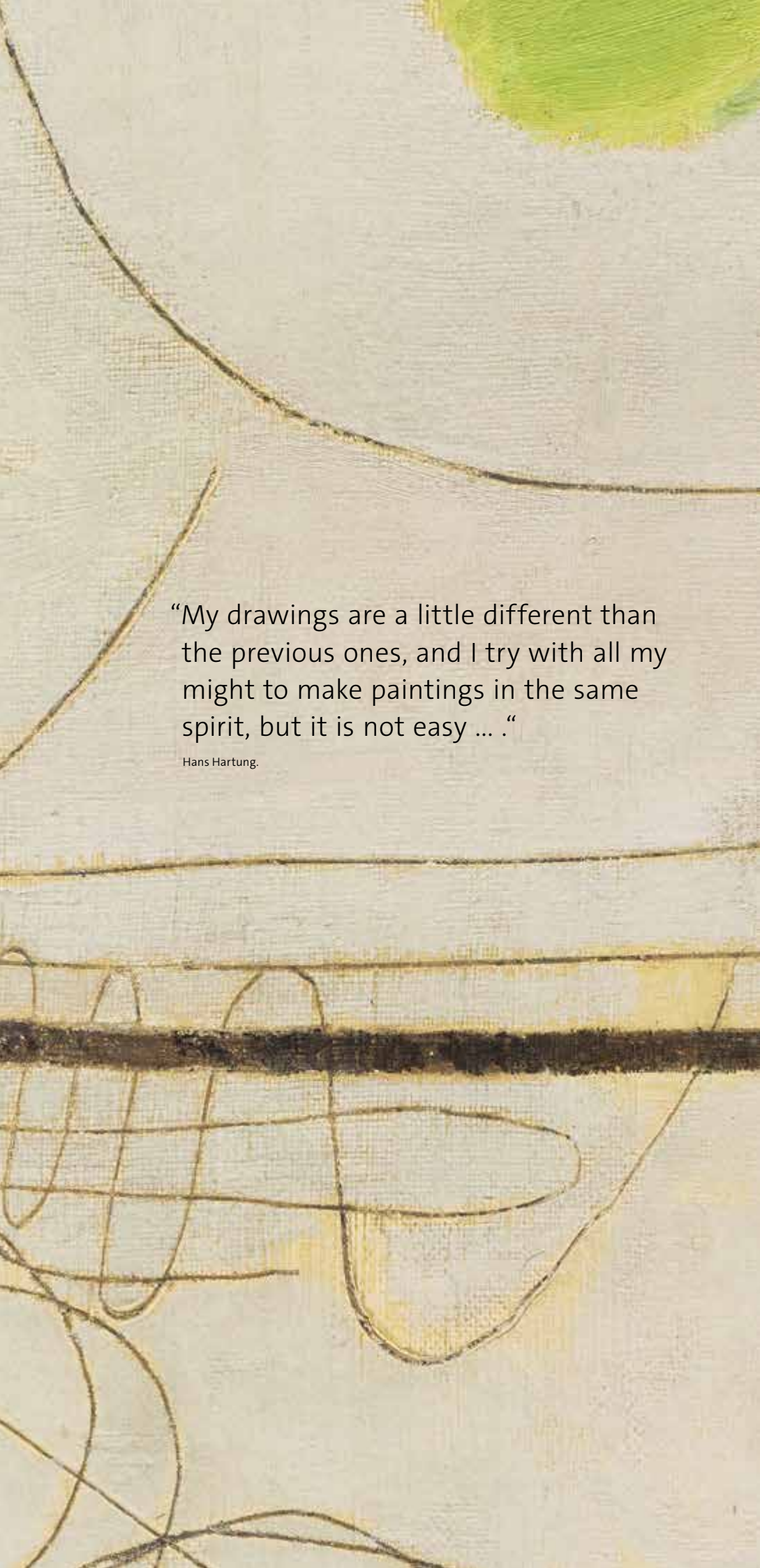
In the present composition, Hartung also masterfully succeeded in transferring the dynamics of his drawings into painting.

Those familiar with Hartung’s working methods in the 1940s, will be even more fascinated by the masterfully perfected illusion of spontaneity. Until 1960, Hartung’s compositions were based on precisely prepared drawings that he in some cases transferred to large format using quadrature. Hartung was concerned with preserving the expression of his handwriting and the immediate creative energy of the drawing. In the work offered here, Hartung actually comes quite close to his artistic goal, as it celebrates the gestural energy of the line, a characteristic property of European Informalism in the following years. The art movement was based on free gesture as a direct expression of the subconscious, which finds expression on the canvas in the tradition of the surrealist “écriture automatique”. “T1947-32” is an outstanding early example of Hartung’s transformation of free graphic gesture into painting, making it a seminal work for his oeuvre and European Informalism.

In the 1970s, Hartung’s oeuvre was honored in Germany with a grand retrospective at the Wallraf-Richartz Museum in Cologne, and in the USA with a solo exhibition at the Metropolitan Museum, New York in 1975. Today Hartung’s paintings are in many international museums like the Metropolitan Museum of Art, New York, the Museum of Modern Art, New York, and Tate Gallery, London. [JS]







“My drawings are a little different than the previous ones, and I try with all my might to make paintings in the same spirit, but it is not easy ... “

Hans Hartung.

4

# GÜNTHER UECKER

1930 Wendorf—lives and works in Dusseldorf

Weißes Feld. 1994.

Nails and white paint, on canvas, on panel.  
Signed, dated, titled, dedicated and with a direction arrow on the reverse.  
105 x 75 x 15 cm (41.3 x 29.5 x 5.9 in).  
The work is registered in the Uecker Archive under the number GU.94.039 and has been earmarked for inclusion into the forthcoming Uecker catalogue raisonné.

🔪 Called up: December 8, 2023 — ca. 17.06 h ± 20 min.

€ 300.000 — 400.000 (R/D, F)  
\$ 315,000 — 420,000

## PROVENANCE

· Private collection Southern Germany (acquired from the artist in 1994).

Günther Uecker found his own visual language and impressively manages to create ever new, fascinating compositions using paint and nails. “Weißes Feld” (White Field) is an exceptionally well done work that testifies to Günther Uecker’s most innovative artistic contributions and is characterized by a captivating optical effect achieved with the artist’s signature nailing technique. Through his use of nails on the canvas, a both radical and astonishingly simple treatment of the image carrier, the present work embodies a wide range of artistic idioms of the post-war period and is a captivating and original expression of the artist’s formal and intellectual ideas. While the early works from the 1960s are characterized by a predominantly white appearance, the artist’s later works feature a greater variety of compositional devices, and often have a particularly strong presence. The nail as an industrial product gains a spiritual meaning. He intends to break the boundaries of human thinking with the blows of his hammer. The depth of the nails in the wood and the captivating visual pattern of “Weißes Feld” make this work an excellent example of Uecker’s confident, mature style while it also emanates the radical spirit of “ZERO”. Uecker builds his compositions following a ritual. The canvas is stretched taut on a panel, and the paint is often applied in gestural sweeps with the bare fingers. Following this movement, Uecker drives the nails into the wood with hard physical labor. The rhythm of the painting underlines the mo-

- In an impressive format
- From Uecker’s key work group, the renowned “Nail Fields”
- Highly dynamic nail work over gestural painting with a final accentuation of the nail heads
- Energetic dissolution of the image’s boundaries through the expansive nailing
- Part of the same private collection since it was made

vement of the nails. Uecker’s impulse-driven creative process, often described as a frenzy, generates an instinctive order of the iron pegs. Every nail responds to the position of the previous one. A mystical creative force seems to have brought the nails into their swirling order and inclination angle. In doing so, they break the boundaries of the pictorial surface; the nail heads, driven in at an angle, protrude beyond the edges of the picture and thus take up the surrounding space. The structure, which pushes upwards in powerful, small swirls, turns the nail into an abstract structuring element that brings the picture’s surface to life with light and shadow, movement and rhythm. The viewer becomes part of this picture. “Weißes Feld” changes with its movement in space, and the nails seem to develop a life of their own. This conflict between order and a primal and mysterious vitality is what the artist seeks to express in his nail pictures: “As I use nails as structural elements, I don’t want them to be understood as nails. My aim is to use these means in their orderly relationship to each other, to achieve a vibration that disrupts their geometric order and is able to vex them.” (quoted from: Mack Piene Uecker, Kestner-Gesellschaft Hanover, catalog 7, exhibition year 1964/65, p. 166). Günther Uecker created a work characterized by highly puristic aesthetics that captivates the viewer and encourages a contemplative absorption - a meditation image with a remarkable energetic density. [SM]





# ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

## Himmlische Botschaft. 1946.

Oil on canvas.  
Signed and dated in lower right. Once more dated on the reverse.  
75 x 45 cm (29.5 x 17.7 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 17:08 h ± 20 min.*

€ 100.000 – 150.000 (R/D, F)  
\$ 105,000 – 157,500

### PROVENANCE

- Galerie Alex Vömel - Kunstkabinett Hans Trojanski, Düsseldorf 1947.
- Private collection, North Rhine-Westphalia.
- Ever since family-owned.

### EXHIBITION

- E. W. Nay, Galerie Günther Franke, Munich, October 1946, cat. no. 13.
- Ernst Wilhelm Nay, Galerie Alex Vömel - Kunstkabinett Hans Trojanski, Düsseldorf, January 1947, cat. no. 11.
- Moderne deutsche Kunst seit 1933, Kunsthalle Bern, July 26 - August 31, 1947, cat. no. 198.
- Moderne deutsche Kunst seit 1933 (section of Rhenish art in the exhibition at Kunsthalle Bern), Kunstsammlung der Stadt Düsseldorf, Nov./Dec. 1947, cat. no. 96.

### LITERATURE

- Aurel Scheibler, Siegfried Gohr, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. I, 1922-1951, Cologne, 1990, cat. no. 363 (with color illu.)
- Elisabeth Nay-Scheibler, Die Titel der Hekate-Bilder, in: Ernst Wilhelm Nay. Die Hofheimer Jahre 1945–51, Frankfurt a. M. 1994, pp. 69–75, here p. 72 (with fig. on p. 73).
- Magdalene Claesges (-Bette), Die Geburt des Elementaren Bildes aus dem Geist der Abstraktion. Versuch einer Deutung der theoretischen Schriften von Ernst Wilhelm Nay. PhD thesis Cologne 2001, p. 75 (fig. 30).
- Friedrich Weltzien, E. W. Nay - Figur und Körperbild. Kunst und Kunsttheorie der vierziger Jahre, Berlin 2003, pp. 199-220.

.....

- **With “Himmlische Botschaft”, Nay succeeds in creating a particularly dense and colorful narration**

- **From the series of works of the “Hekate Pictures”, which marked the important transition from figuration to abstraction**

- **In a style that anticipates key elements of the ‚Eye-‘ and ‚Disk Pictures‘, the artist created the composition entirely from the color**

- **A year after the work was made, it was shown in the grand group show “Moderne deutsche Kunst seit 1933” at Kunsthalle Bern**

.....

### Hofheim am Taunus / The designation “Hekate-Pictures

The designation “Hekate Pictures” came into existence at a much later point, recalls Elisabeth Nay-Scheibler. In 1950/51, when Nay was already turning to new themes, to the fugal pictorial forms, his good friend and mentor Ernst Gosebruch, long-time director of the Museum Folkwang in Essen who was dismissed from his post by the National Socialists in 1933, visited him. He inquired about the paintings he had previously created in Hofheim, of which he remembered only one title: “Tochter der Hekate” (Daughter of Hecate). This way the denomination of the stylistic period of the years 1945 to 1948 came about in passing.







Ernst Wilhelm Nay, Maurische Mädchen, 1948, oil on canvas, private collection.  
© Ernst Wilhelm Nay Stiftung, Köln/VG-Bild-Kunst, Bonn 2023

After the end of the war, which Ernst Wilhelm Nay spent as a cartographer in France, he did not return to Berlin, but to the idyllic town of Hofheim am Taunus. Through the mediation of the artist and gallery owner Hanna Bekker vom Rath, he moved into the abandoned studio of Otilie Roederstein, a German-Swiss painter who died in Hofheim in 1937. The paintings that Nay created there during the six years he stayed, are filled with fierce and burning colors. A pictorial language borne entirely by color, which at first remained committed to figuration, culminated in the so-called 'Hekate Pictures' in 1945-1948, a creative period inspired by an ancient myth. The starting point of the 'Hekate' phase were pictures dominated by a figure or a pair of figures, whereby Nay certainly found certain orientation with Picasso's cubist human type of the 1930s and early 1940s. In a letter to his friend and collector Erich Meyer from December 28, 1945, he describes the activation of pictorial space through color as the goal of his artistic work: "My pictures have a multitude of very strong colors and they are painted with a maximum degree of painterly freedom. I am just about to take yet another leap forward. Colorful dynamics, surface rhythm, ornament and relief, these have so far been my means of creating the space of painting. For this reason I have been extremely careful about - as it is also the spirit of my art, which now emphasizes the magical, the enchanting more than ever before - depicting spatial depths with these means. That shall happen now." (quoted from: E. W. Nay 1902-1968. Bilder und Dokumente, Munich 1980, p. 90)

“The color in the mythical pictures made between 1940 and 1950, in the light of a gradually increasing encryption of the figurative, unfolded great splendor. From year to year, it became more obvious that, in terms of intensity and exclusiveness, Nay’s rare talent for colors was a true blessing for German art.”

Georg Schmidt, former director of Kunstmuseum Basel, 1962, quoted from: Galerie Günther Franke, Nay, aus der Sammlung und Galerie Günther Franke, Munich 1973, p. 68

#### Unusual color mixtures emerge and deepen a highly differentiated coloration

For Nay, the preoccupation with an abstractly structured surface fabric is a logical consequence after the ever-increasing condensation of figurative pictorial structures in the “Hekate Pictures”. Part of this consideration is to design that “complex of primal forms in connection with rhythm and dynamics” as open as possible so that, according to Nay, “the actual formal theme of my art can develop as a whole” (quoted from: ex. cat. E. W. Nay 1902-1968. Bilder und Dokumente, Nuremberg and Munich 1980, p. 62). With the exception of the surreal landscapes, the first truly Nayian pictorial theme, Nay’s artistic development was basically always underpinned by rhythm and dynamism, for example from the clearly structured “Fishermen-“, and “Lofoten-Pictures”, which represent a simplified representationalism, to the “Hekate-Pictures”, abstractly structured works that still show notions of figuration characteristic of the compositions created in France. Here one encounters the meanwhile catchy form and figuration typical of Nay’s iconography, with which Nay strove, as Werner Haftmann so fittingly describes, to “factually disassemble the individual color surfaces, to isolate and work through them as individual qualities and to clearly define them as independent elements of the spatial plan order, but also as isolated color voices” (Werner Haftmann, E. W. Nay, Cologne 1991, p. 153). In a figurative sense, Nay’s “Hekate-Pictures” of the first years after the war can be understood as works in which he gives expression

to gloomy memories in formal terms, while his titles give the observer a little insight into the mysterious process of the artistic activity. Thus the artist replaced the figurative inventions from the time in France with themes from literature, Greek mythology and the Old Testament. The titles, mostly given only after Nay had completed the painting, now read: ‚Annunciation‘, ‚Paolo and Francesca‘, ‚Daughter of Hecate‘, ‚Sitting before the Mirror‘, ‚Sibyl‘, ‚Oberon‘, ‚Salome‘, ‚Eurydice‘, ‚Shepherd‘, ‚Autumn Song‘, ‚Kythera‘ and ‚Lot’s Wife‘ or, as here, ‚Himmlische Botschaft‘ (Heavenly Message), The formal vocabulary of circle, spindle, checkerboard, and hands that is recurrent in Nay’s paintings is visibly interwoven with mostly coded figure and landscape associations in the “Hekate-Pictures.” In addition, meaningful names give the “Hekate-Pictures” a mythical sound. And this sound is supported by a sophisticated expansion of the palette. Color mixtures that had never been used before appear: white, lemon yellow, ocher, brown, dark brown, orange, light red, dark red, light blue, dark blue, light green, dark green, light gray, and black. The surface and depth of the coloration open up a rich, highly differentiated spectrum. The application of paint, here and there slightly impasto, reinforces a peculiarly precious relief effect, as if we were dealing with highly alien entities. By stretching the forms, Nay fosters a two-dimensional tension, raises the weight-bearing capacity, and increases the tempo.



Ernst Wilhelm Nay, Himmlische Botschaft, around 1945, pencil drawing on paper, Städel Museum, Frankfurt am Main. © Ernst Wilhelm Nay Stiftung, Köln/VG-Bild-Kunst, Bonn 2023

Ernst Wilhelm Nay, Himmlische Botschaft I, 1945, gouache on paper, whereabouts unknown. © Ernst Wilhelm Nay Stiftung, Köln/VG-Bild-Kunst, Bonn 2023



“The theme of communicating with the transcendental can also be found in pictures like (...) ‚Himmlische Botschaft‘. (...) These primal images of human desire dissolve in the forces of Nay’s abstract style.”

Elisabeth Nay-Scheibler, Die Titel der Hekate-Bilder, in: Ernst Wilhelm Nay. Die Hofheimer Jahre 1945–51, Frankfurt a. M. 1994, pp. 69–75, here p. 72.

The painting “Himmlische Botschaft” is a picture painted entirely out of the color. For observers familiar with Nay’s vocabulary of forms, the details reveal a fan-shaped hand, open eyes pointing to a face, in the center below, two rounded forms side by side, evoking the back view of a figure? A vocabulary that already includes circular and spindle shapes so characteristic of Nay’s later ‚Disk-‘ and ‚Eye Pictures‘. [MvL]



# ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

## Blühende Kresse. 1907.

Oil on canvas.  
Lower left monogrammed and dated. Once more signed and dated on the stretcher. 68,5 x 76 cm (26.9 x 29.9 in). [SM]

🕒 *Called up: December 8, 2023 – ca. 17:10 h ± 20 min.*

€ 550.000 – 750.000 (R/D, F)  
\$ 577,500 – 787,500

### PROVENANCE

- Walter Bareiss, New York (until 1964).
- Galerie Roman Norbert Ketterer, Campione (presumably since 1964).
- Private collection North Rhine-Westphalia (since 1975, acquired directly from the above)
- Ever since family-owned.

### EXHIBITION

- E. Heckel - Dangast, Schmidt-Rottluff - Dangastermoor, Augusteum, Oldenburger Kunstverein, September 27 - Ocotber 17, 1908, cat. no. 43
- Erich Heckel, Zur Vollendung des siebten Lebensjahrzehnts, Landesmuseum Münster, July 18 - September 15, 1953, cat. no. 3.
- Erich Heckel, frühe und späte Bilder, Galerie Günther Franke, Munich, January 6 - February 28, 1953 (with the label on the stretcher).
- Maler der “Brücke” in Dangast von 1907 bis1912, Kunstverein Oldenburg, June 2 - June 30, 1957, cat. no. 6.
- Brücke. Eine Künstlergemeinschaft des Expressionismus 1905-1913, Museum Folkwang, Essen, October 12 - December 14, 1958, cat. no. 9.
- Painters of the Brücke, Tate Gallery, London, October 30 - December 6, 1964, cat. no. 3.
- Moderne Kunst
- Erich Heckel zum 90. Geburtstag. Gemälde, Aquarelle, Zeichnungen, Graphik, Roman Norbert Ketterer, Campione d’Italia, 1973, p. 12, cat. no. 3 (fig.).

### LITERATURE

- Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. I: 1904-1918, Munich 2017, p. 35, no. 1907-41 (fig.).
- Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke, Feldafing 1956, p. 109, cat. no. 79.
- Galerie Kornfeld Auktionen, May 1964, lot 411.
- Paul Vogt, Erich Heckel. Œuvre-Katalog der Gemälde, Wandmalerei und Plastik, Recklinghausen 1965, cat. no. 1907-8.
- Galerie Roman Norbert Ketterer (ed.), Moderne Kunst V, Campione, 1968, cat. no. 33.

.....  
• **Heckel stages a true color frenzy with complimentary contrasts**

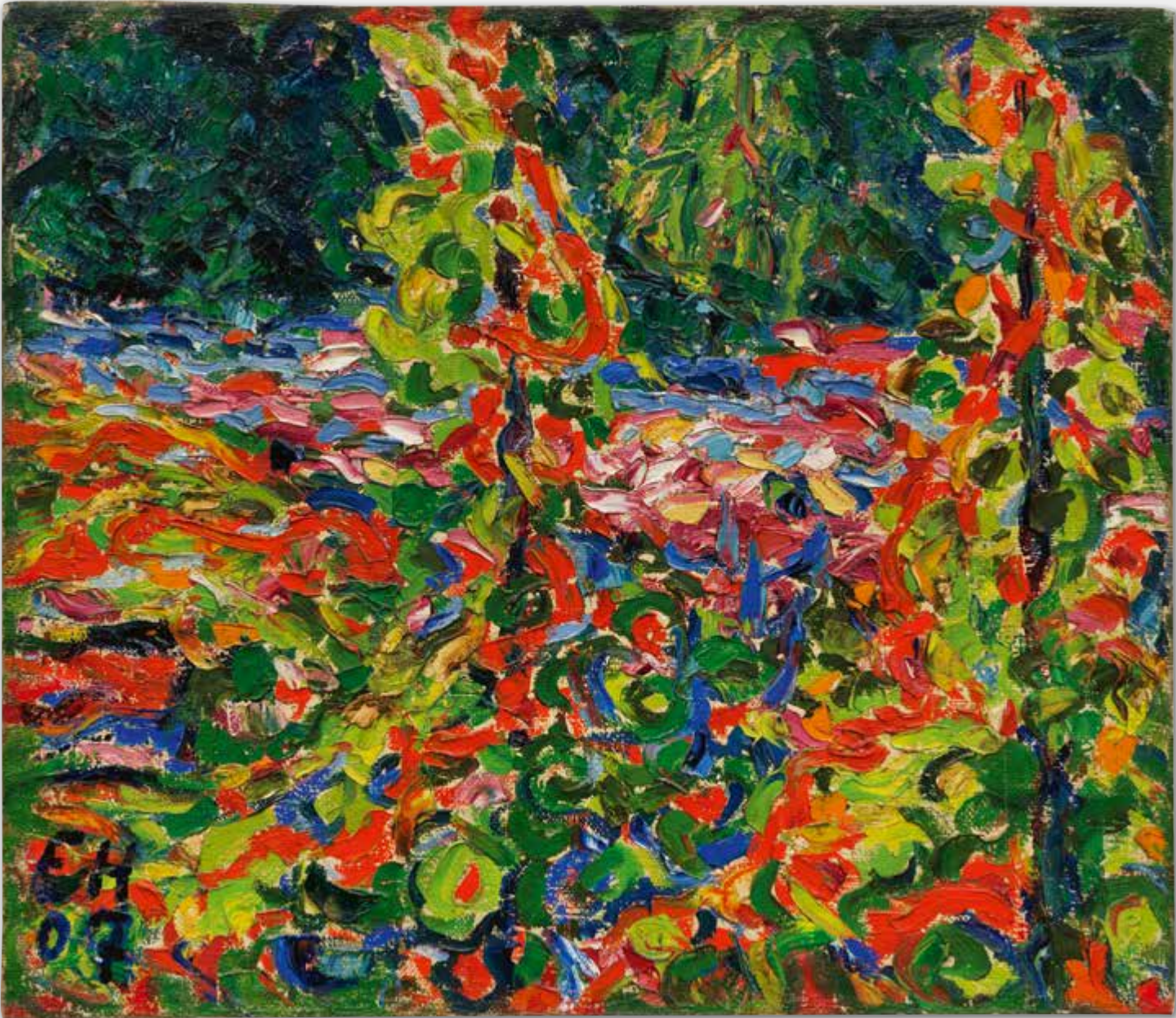
• **Maximum dissolution of color and form**

• **In the face of the tremendous war losses, owning a landscape from 1907 is something very special**

• **Works of this quality are of utmost rarity**  
.....

There are only a few landscapes of this outstanding quality that Erich Heckel made in 1907. In 1965, Paul Vogt, author of the catalogue raisonné, had to declare the majority of Heckel’s paintings created between 1905 and 1910 destroyed or lost. And with the catalog raisonné published in 2017, edited by Andreas Hüneke, we gain certainty: A landscape from 1907 is very rare and special indeed.

Schmidt-Rottluff first visited Dangast in mid-May 1907, and Erich Heckel came to the small fishing village on the Jade Bay in the Oldenburg region in late June the same year. At the age of 24, the young Heckel, native of Döbeln in the gentle hills of the ‘Freiberger Mulde’ in Saxony, had found his first painter’s paradise. The self-taught artist, who studied architecture in Dresden and worked in the architecture bureau of Wilhelm Kreis, experienced a creative boost under the vast skies of the Oldenburg countryside. The “Brücke” painters went on their legendary summer excursions to the Moritzburg Ponds near Dresden, generally regarded a first apex in the work of the artist group, only after Dangast, or simultaneously in the years 1909 and 1910.



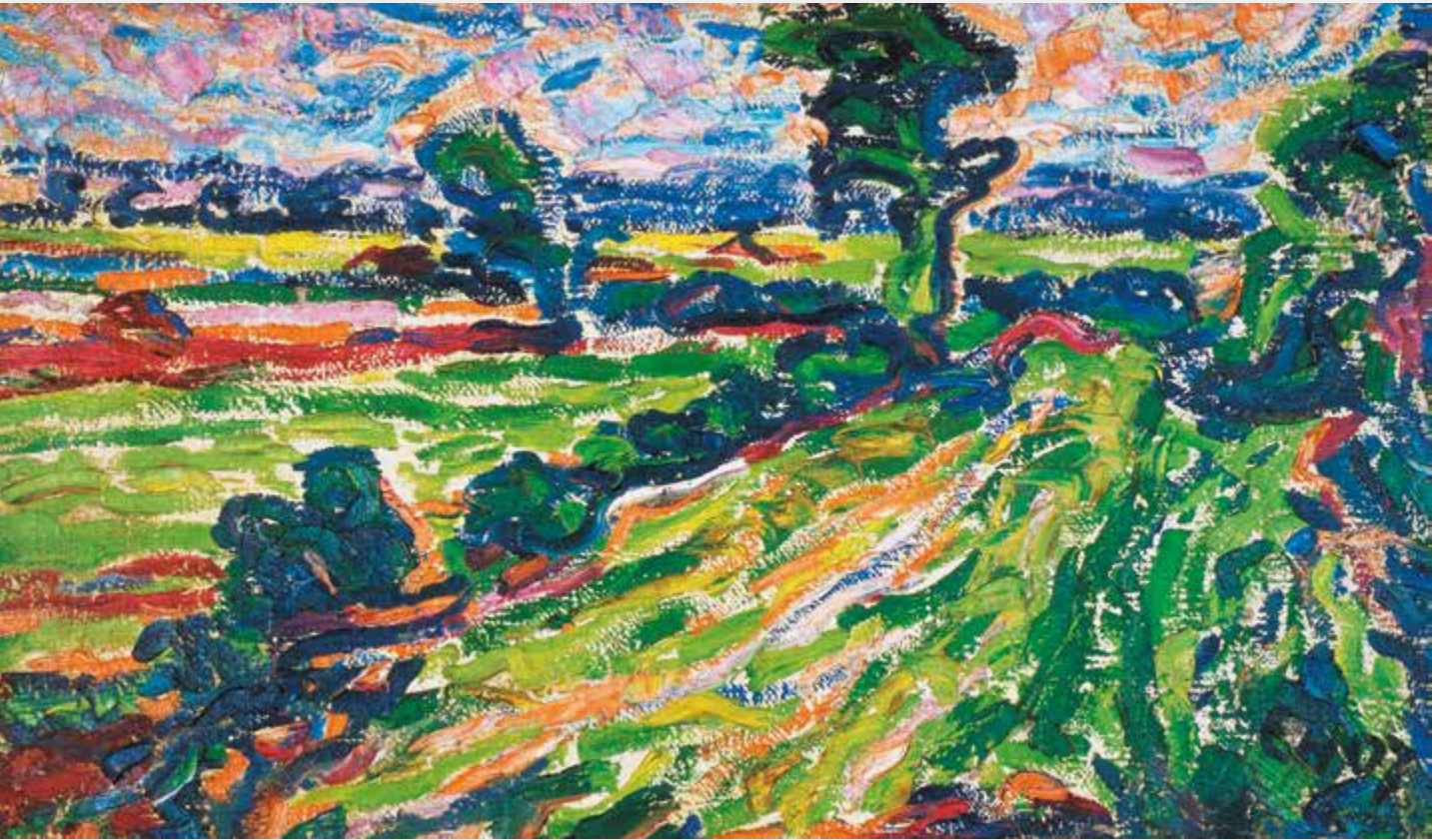




Karl Schmidt-Rottluff, Windiger Tag, 1907, oil on canvas, private collection.  
© VG Bild-Kunst, Bonn 2023

The paintings that Heckel and his friend Karl Schmidt-Rottluff created in Dangast and its surroundings between 1907 and 1912 are among the most consummate landscapes of German Expressionism. “It is incredible how strong the colors are here, an intensity almost too sharp for the eyes. Yet the color chords are of great simplicity. Painting here actually means: to be humble in front of nature, and to do so in the right place, perhaps that’s a definition of art,” Schmidt-Rottluff wrote to Gustav Schiefler, Hamburg judge, art collector, patron and art critic, in 1909.

Heckel’s impasto brushstroke is still strongly reminiscent of the powerful late impressionist phase of Vincent van Gogh. But the colorfulness derived from unmixed primary tones already corresponds far more to the revolutionary colors of the French “Fauves”. During the four summers that Heckel and Schmidt-Rottluff spent in Dangast together, their style continuously developed towards a generous flatness that finally broke with the function of painting as an image of any kind of reality. The likeness in style to his friend Karl Schmidt-Rottluff is obvious, while the differences in character between the artist friends remained. Likewise, they also chose similar motifs of this landscape. Technique and painting style, such as the broad, impasto brush or even the use of painting putty, are also similar, and even the strong palette is common to both artists. Ernst-Ludwig Kirchner also developed a similarly rough, staccato style of painting at that time.



Erich Heckel, Mittag in der Marsch, 1907, oil on canvas, Landesmuseum für Kunst und Kulturgeschichte, Oldenburg. © Nachlass Erich Heckel

“I chose the coastal village, which at that time consisted of a few houses only and can pride itself for being the oldest seaside resort on the German North Sea coast, more or less by chance. Erich Heckel reported that he had found Dangast on a map in an atlas, when looking for places to stay at the coast with Schmidt-Rottluff.”

Gerd Wietek, Maler der “Brücke” in Dangast von 1907 bis 1912, Oldenburg 1957, p. 10.

Erich Heckel painted an unusually color-intensive section of a summer landscape and captures it in complementary color contrasts that transform the calm noon in the marsh into an optical glow. A plane of pure colors, red and green, sprawls in front of a hedge in a strong green. The artist uses two smaller, barely visible trees to add perspective to the color blaze. The brushstrokes transform the surface of the painting into a dynamic field of forces; creating an impression characterized by artistic passion and spontaneity.

In September 1907, Heckel wrote to Gustav Schiefler from Dangast: “I have been back here in peace and nature for a few days now, which makes me feel really good after the exhausting days of life in the city.” (Heckel to Schiefler, <https://www.kulturstiftung.de/mittag-der-moderne/>) The earlier works that Heckel created during his stays in the Oldenburg Land show a mature artist with a palette of powerful and intensive colors who knows how to render homage to the flat coastal landscape with a grandiose color dynamic. [MvL]



Erich Heckel, Marschland, 1907, oil on canvas, Brücke-Museum, Berlin.  
© Nachlass Erich Hecke



# MARC CHAGALL

1887 Witebsk – 1985 Saint-Paul-de-Vence

La Femme en rouge. Ca. 1978–1980.

Oil on canvas.  
With the signature stamp in lower right (partly reinforced).  
46 x 27 cm (18.1 x 10.6 in).

Accompanied by a photo expertise issued by the Committee Marc Chagall from April 19, 1996.

🕒 *Called up: December 8, 2023 – ca. 17.12 h ± 20 min.*

€ 400.000 – 600.000 (R/N, F)  
\$ 420,000 – 630,000

PROVENANCE

- Artist’s estate.
- Private collection Switzerland (obtained directly from the estate).
- Private collection Europe (acquired from the above).
- Private collection Lichtenstein.

- **Magnificent declaration of love to his second wife Vava**
- **With a flower bouquet, lovers, a donkey and his beloved Vava, this painting has all of Chagall’s important motifs**
- **The dense full-image composition is typical of Chagall’s splendid late creative phase**
- **Recently, the Schirn Kunsthalle in Frankfurt honored the artist’s creation with the exhibition “Chagall. Welt in Aufruhr” (Nov. 4, 2022-Feb. 19, 2023)**

“Imaginativeness in Marc Chagall’s work seems to be infinte. He is considered one of the most peculiar artists of Modernism. Colorful. Expressive. Brilliant.”

Schirn Kunsthalle, Frankfurt, [digitormals.schirn.de/chagall](https://digitormals.schirn.de/chagall).

Early years - between Russian home and Paris

Marc Chagall is without a doubt one of the most important artists of the 20th century. Born in Vitebsk in 1887, his life spanned almost 100 years. Against all odds, he attended the Imperial School for the Advancement of the Arts in Petersburg, his teacher was Leon Bakst. In 1910 a patron enabled him to travel to Paris where he would absorb the impressions of a city that was so foreign to him. He got to know, among others, Blaise Cendrars, Apollinaire, Robert Delaunay, André Lhote and Segonzac. He showed first works at the Salon des Indépendants in 1911, and met Herwarth Walden through Apollinaire in 1914. Walden organized Chagall’s first solo exhibition at his STURM gallery in Berlin the same year. The encounter with French art would be formative for his style. Through the examination of the Cubists and the colors of the

Orphists, he would attain his own style Between 1914 and 1922, he lived and worked in Russia as director of the Academy of Fine Arts in Vitebsk, which he had founded. He hired luminaries of the Russian avant-garde as teachers: El Lissitzky, Pougny and Malevich. Like many others, Chagall started out enthusiastically but soon had to face disappointment.

So he returned to Paris in 1922. From then on he lived in France, interrupted by the years that he was fortunate enough to spend in America in order to escape Nazi persecution. So much for a brief summary of his life that is certainly incomplete, as a detailed presentation of his biography would certainly go beyond the scope of what is possible here.







#### **For Chagall, art was a question of the soul and not the form**

After his return to Paris, Chagall sensed that French art and thus ultimately European art, with Paris as its center, had been struggling for many years, especially with formal issues. No matter whether you think of David, Ingres, Cézanne and his successors. In his opinion, the Cubists also focused too much on questions of form. For him, art primarily was a question of the soul and not the form. Marc Chagall found a solution in combining the exuberant Russian narrative style with great freedom of composition. This no longer followed logically comprehensible steps and strict theories. In this respect, he perhaps was very close to the surrealist Max Ernst. In Chagall's early paintings one may still recognize Cubist and Orphist influences. But he soon broke new grounds and relatively soon found an individual style and subjects that he would vary in many different ways.

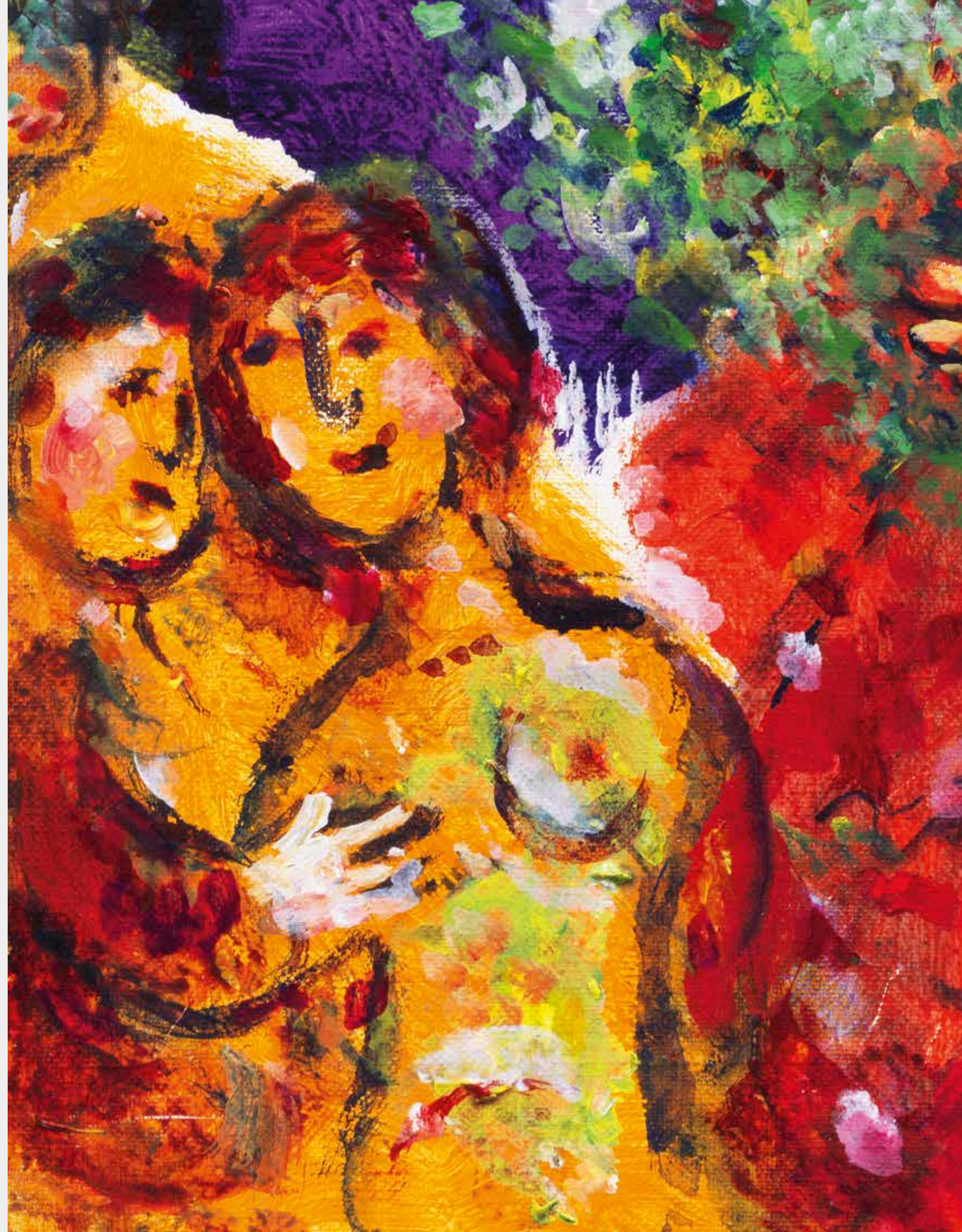
#### **His main themes: religion and the celebration of love**

Marc Chagall's themes remain fairly constant throughout his life's work. They are strongly influenced by a life between Russia and France: village life, biblical themes, ancient legends, birth, wedding and death. His work always has a lyrical power that is fed by the traditions of the cultures to which he feels connected. The art movements that Chagall experienced and saw throughout his life were diverse. His early years in Russia and Paris influenced him the most. However, it is probably precisely because of this that he found his style and subjects at a relatively early point that enabled him to vary them in many different ways from then on. He reduced the religious, biblical motifs that he illustrated to basic existential themes, he succeeded in bringing out the essence, drama and fate of the respective story. The other two main themes are Jewish traditions and the power of love.

“There is no longer, as far as my person is concerned, the magic fairy tale, the phantasmagorial, Chagall – the flying artist. – I am a consciously unconscious painter.”

Marc Chagall, quoted from: Zwischen Tag und Traum, Zeichnungen von Marc Chagall, Feldafing 1955, p. 12.

Chagall was married twice. He married his first wife Bella in 1915, who died of a viral infection in 1944, leaving him deeply saddened. But the artist found a new love, Valentina (Vava) Brodsky, whom he married in 1952. Vava, like Bella before, is repeatedly depicted in his paintings. As is the case with many of his portraits, Marc Chagall did not paint a portrait of the person in the true sense, but he painted a portrait of the feeling of love. The lovers, the outsized woman in red and a donkey in green, which can be interpreted as the artist's ‚alter ego‘, appear in a dreamlike constellation. The painting lives from the density of the composition and radiant colors typical of his late creative period. With great force and deep conviction, Chagall addresses love in a way that deeply touches the observers. [EH]





# ANDY WARHOL

1928 Pittsburgh – 1987 New York

Flowers. 1964.

Silkscreen in colors on canvas.  
Monogrammed, dated and inscribed “Top” on the folded canvas.  
20,5 x 20,5 cm (8 x 8 in).

🕒 *Called up: December 8, 2023 – ca. 17:14 h ± 20 min.*

€ 180.000 – 240.000 (R/D, F)  
\$ 189,000 – 252,000

PROVENANCE  
· Private collection Southern Germany (for around 20 years).

- 1964 was a crucial year in Warhol’s career: the renowned gallery owner Leo Castelli signed him
- The “Flowers” are among the artist’s most sought-after works on the international auction market
- Andy Warhol’s famous serigraphs “Flowers” are, along with “Marilyn” and “Mao”, icons of American pop art

“The idea is not to live forever, it is to create something that will.”

Andy Warhol

1964 was a crucial year for Warhol: after a series of sold-out exhibitions, culminating in the “Brillo Box” exhibition at the Stable Gallery, the renowned gallerist Leo Castelli accepted Warhol into his artist squad. In the summer of 1964, Warhol conceived the “Flowers” series for his new gallery: Flowers in bright pop art colors on a deep black ground in a square format ranging in sizes from 5 to 45 inches. The exhibition at Castelli in New York opened in November of the same year, and the exhibition rooms were bathed in a sea of flowers. “The exhibition, his first with the gallery, was a milestone in his career, as his first attempt to exhibit at Castelli in 1961 was met with rejection... Now he joined the gallery, which represented the crème de la crème of American avant-garde art, including leading figures like Robert Rauschenberg, Jasper Johns and Frank Stella.” (Michael Lobel, “In Transition: Warhol’s Flowers” in: ex. cat. Andy Warhol Flowers, Eykyn Maclean Gallery, New York 2012, no p.) For his first Castelli exhibition, Warhol did without the popular pictures of celebrities and consumer goods in favor of a potential future icon that was more timeless than contemporary. The flowers were based on a series of color photographs of seven hibiscus flowers shot by Pat-

ricia Caulfield and featured in the June 1964 issue of the magazine ‘Modern Photography’. The photographer demonstrated different visual effects created by different exposure times and filter settings. The seriality of images in ‘Modern Photography’ undoubtedly spoke to Warhol’s keen sensitivity to image repetition. However, instead of taking an entire page from the magazine, each with rectangular images of flowers, Warhol isolated and truncated a square composition containing four flowers from one of the reproduced photos. This way Warhol had more control of the conditions of reproduction, variation and manipulation in his paintings. The cutout was then transferred to acetate and its tonal range was polarized to increase sharpness and to create the perfect template for screen printing. Warhol chose the square format because it has a fixed orientation and offers four compositional possibilities. Today the “Flowers” are unmistakable Warhol products, however, back then they were considered a bold change of subject in his oeuvre. The “Flowers” are among Warhol’s most popular series on the auction market and fetch top prices. A larger and to date most expensive version of “Flowers” fetched \$15.8 million at Christie’s in 2022. [SM]





# ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

## Abstrakter Kopf (Konstruktiver Kopf). 1933.

Oil on cardboard.  
Lower left monogrammed and lower right dated. Inscribed with the dedication “Für Frau Dora Ritschl mit Verehrung” on the reverse. There also signed and dated “1934”. 42,5 x 32,2 cm (16.7 x 12.6 in).

🕒 *Called up: December 8, 2023 – ca. 17.16 h ± 20 min.*

€ 200.000 – 300.000 (R/D)  
\$ 210,000 – 315,000

### PROVENANCE

- Collection of Dorothea “Dora” Ritschl, neé Nötzel, Wiesbaden (gifted from the artist in 1934, with a dedication on the reverse and the note “Eigent. Ritschl”).
- Presumably Otto Ritschl Collection, Wiesbaden (inherited from the above in 1958).
- Karlheinz Gabler Collection, Frankfurt am Main (acquired from the above in 1959, Stuttgarter Kunstkabinett, Stuttgart).
- Galerie Wilhelm Grosshennig, Düsseldorf (acquired in 1968, Lempertz, Cologne).
- Private collection North Rhine-Westphalia.
- Ever since family-owned.

### EXHIBITION

- Ausstellung deutscher und französischer Meisterwerke des 20. Jahrhunderts. Gemälde, Plastik, Aquarelle, Handzeichnungen, Galerie Wilhelm Grosshennig, Düsseldorf, November 10, 1968 - January 31, 1969 (fig., p. 77).

### LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. II (1914-1933), Munich 1992, p. 489, no. 1435 (fig. of front and rear)
- Clemens Weiler, Alexej Jawlensky, Cologne 1959, cat. no. 379 (titled “Konstruktiver Kopf”, fig., p. 254).
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, Stuttgart, 34th auction, Moderne Kunst, November 20/21, 1959, lot 302 (titled “Konstruktiver Kopf”, fig., plate 117, with a fragmentarily preserved label and with inscriptions on the reverse).
- Kunsthaus Lempertz, Cologne, 499th auction, Kunst des XX. Jahrhunderts, May 30, 1968, lot 354 (fig., plate 3).
- Galerie Wolfgang Ketterer, Munich, 3rd auction, Moderne Kunst, June 8 - 10, 1970, lot 624 (fig., p. 137).
- Maria Jawlensky, Lucia Pieroni-Jawlensky u. Angelica Jawlensky, Alexej von Jawlensky. Catalogue Raisonné of the Oil Paintings, London 1992, vol. II, cat. no. 1435, pp. 489f. (fig., p. 489).

- **Owing to the warm and earthen palette, this is an exceptionally beautiful work from the important series of the “Abstract Heads”**
- **As in a constructivist painting, Jawlensky conceived this composition from basic geometric shapes and straight lines**
- **Made at the peak of the “Abstract Heads”, the work, in maximum reduction to clear forms, marks the transitions to the “Meditations”**

### The portrait

The painterly work of Alexej von Jawlensky is inextricably linked with the portrait. Initially in a realistic post-impressionism, which was soon followed by an Expressionism characterized by intense colors, to finally culminate in the contemplative paintings of a supersensual spirituality, with the Meditations as prime examples. It is the same motif of an abstract head that follows a pictorial scheme in terms of surface and contour that led Jawlensky to visual perfection through a selective exploration of the spiritual. In ever new approaches to the face behind the portrait - the icon – Jawlensky created a unique document of this endeavor that is unrivaled in the history of painting in the first half of the 20th century. The observer gets an idea of the almost religious immersion of the devout painter in a distanced and subtle way, it is faintly reminiscent of Orthodox icon, which sees a visual message of salvation in the schematic spiritualized portrait. But Jawlensky went a lot further. His real quest for a painterly mastery of this difficult subject became already clear in the ‘Variations’. Thus Jawlensky’s Meditations can be seen and fathomed under different aspects. On the one hand, by their decidedly painterly expression, but on the other hand also by their spiritual-religious claim, which to Alexej von Jawlensky was the essential message of his works.





### The challenging 1930s

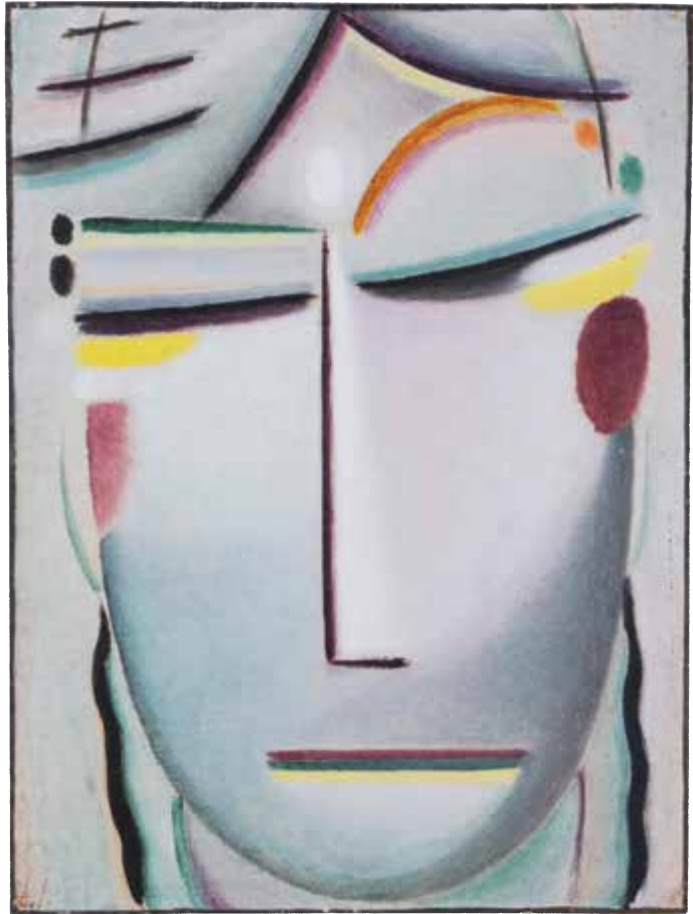
In the difficult period of the early 1930s, the artist not only depended on the support of the “Jawlensky Society”, which the Frankfurt painter, collector and gallery owner Hanna Bekker vom Rath, a close friend since 1927, had initiated in 1929, but also on the sales efforts of Emilie Esther Scheyer, who lived mainly in the USA from 1924. Nicknamed Emmy by most, Jawlensky would affectionately call her “Galka” (Russian for jackdaw) because of her pitch-black hair. Jawlensky met the Jewish art dealer and collector in Switzerland as early as in 1916, when he was in exile after his expulsion from Germany with the onset of the First World War. At the time this work was made, he lived in relative seclusion in his Wiesbaden apartment as he had already been suffering from recurrent arthritis for several years, which immensely restricted his freedom of movement and at times even confined him to bed. From 1933 onward, he was also banned from exhibiting his work in Germany in the face of the increasing xenophobia. In the 1930s, which were difficult for financial and health reasons, his close friendship with Emmy Galka Scheyer proved to be a real blessing in times of need. Jawlensky wrote to her in 1932, “I suffer a lot, but I also live - I don’t always lie down. I work sitting on my bed. The only thing I have - work. But will, strength, nerves and ecstasy are necessary but difficult to maintain in my condition. But I have will and love, I love art above all. [...] I talk to God, I pray to him, in my works. [...] I have very beautiful paintings. Some are works of art. They emanate an incredibly strong secret life. And they are very beautiful.” (quoted from: ex. cat. Die Blaue Vier, Kunstmuseum Bern/Kunstsammlung NRW, Düsseldorf, 1997-1998, p. 77).



Alexej von Jawlensky, Mystischer Kopf: Galka, 1917, oil and pencil on tan textured cardboard, Norton Simon Museum, Pasadena.

### Galka Scheyer and “Die Blaue Vier” (The Blue Four)

Because of her passion for modern art, Galka Scheyer became active as an agent for Jawlensky, Lyonel Feininger, Wassily Kandinsky, and Paul Klee from 1924 on, trying to establish them on the American art market as a group of artists called “Die Blaue Vier”. She organized lectures and exhibitions and actually managed to sell a total of almost 60 oil paintings, as well as some watercolors and lithographs between 1925 and 1940. With the delicate cool colors that reflect the title, the work, being a particularly aesthetically pleasant example of the “Abstract Heads”, documents the conscious turn, accelerated by Jawlensky’s illness, towards an increasingly consistent abstraction, from which he would then conceive the formally even freer and quieter “Meditations” over the following years. Galka Scheyer was enthusiastic about the art of the “Blue Four”, and especially raved about Jawlensky’s heads: “Jawlensky transposed the human head as such into a language of abstract life, takes it out of its earthly existence in order to manifest the soul and the spirit. The new laws he has found in the process are mathematical. He has taken the laws of the other arts into his paintings: architecture in the balances of colors, music in the tonal rhythm of colors, dance as the line of colors, sculpture as the form of colors, poetry as the content or word of the proclamation of colors, but painting as a symphonic summary” (quoted from: Clemens Weiler, Alexej Jawlensky, Cologne 1959, p. 106). Jawlensky’s connection to Weimar was strengthened by Emmy Scheyer. In addition to the search for an elementary pictorial truth, which is evident in the constructive structure of the works, the art of these four friends also had a basic mystical tendency in common. While Kandinsky sought the “great spiritual” in art, Klee wanted to liberate art from the task of imitation: “Art does not reproduce what is visible, it makes visible.”



Alexej von Jawlensky, Heilandsgesicht: Ruhendes Licht, 1921, oil on linen structured paper on cardboard, Museum Wiesbaden.



Alexej von Jawlensky, Abstrakter Kopf: Licht und Finsternis (IX 1925 N. 11), 1925, oil on cardboard, Museum Wiesbaden.

The work offered here:

Alexej von Jawlensky, Abstrakter Kopf (Konstruktiver Kopf). 1933.



### From the portrait to the ,abstract’ heads

The ,abstract’ heads that Jawlensky developed from the portraits in the twenties are characterized by constructive elements that vary the basic forms of circle, triangle and rectangle. Jawlensky’s work thus corresponds to the design principles that also underlie the teachings of the Bauhaus. Oskar Schlemmer’s building reliefs, for example, come to mind. Aided by a new technique of painting, the heads appear eminently sculptured: The colors are no longer of a delicate translucency; they are densely and opaquely applied with a blunt brush, creating a compact and at the same time richly nuanced surface effect. The U-shape of the face is only indicated by sensitively shaded hues. The circular segment repeating the curve of the chin shimmers like a bright light reflection. To the left and right of the cheeks, a delicate light trace of color runs down to the lower edge of the picture, a reminiscence of the Byzantine-influenced “Heilandsgesichter” (Savior Faces) faces of the 1920s. The right line of the eyebrows rises in front of the triangle of the forehead like the narrow crescent of the moon above the closed horizontal eyes, while the circular shape, glowing in faint red, in the lower left to the side of the nose line, recalls the evening sun sinking behind the horizon.

In its abstraction, Jawlensky succeeded in visualizing what he strove for in the fulfillment of his pictorial idea. Clemens Weiler wrote: “In 1918, with the head ,Urform’, Jawlensky stylized the face even more and, in a sense, reduced it to a formula, but not a dead one, rather one filled with life.” (Clemens Weiler, Jawlensky, Köpfe - Gesichter - Meditationen, Hanau 1970, p. 20). With trust in the formula that had once been attained, the magic of color comes to the artist’s aid. Like the “Meditations” that followed from 1934, the ,abstract’ heads are an expression of being deeply rooted in religion in search of the purity of the transcendent, which points beyond the agony of everyday life. Jawlensky found his way back to the origins of Russian art, the icons, whose expression, devoid of any individuality, accommodate his idea of the archetype. The present work represents an exceptionally fine example of this important series of works. [CH/MvL]



## SEAN SCULLY

1945 Dublin – lives and works in Königsdorf and Berlin, Barcelona and New York

Cut Ground Blue Grey. 2011.

Oil on canvas.  
Signed, dated and titled on the reverse. 71,8 x 81,5 cm (28.2 x 32 in).

🕒 *Called up: December 8, 2023 – ca. 17.18 h ± 20 min.*

€ 300.000 – 500.000 (R/N, F)  
\$ 315,000 – 525,000

### PROVENANCE

- Richard Green Gallery, London.
- Private collection New York (acquired from the above).

- This is a particularly remarkable work from the “Cut Ground” series which he began in 2006
- In this work, Scully combines the imagery and the essence of his entire previous creation
- Owing to the harmonious and balanced colors and composition, this work occupies a special position in Scully’s oeuvre
- Works from this series are in the collections of the Metropolitan Museum of Art in New York, the Virginia Museum of Fine Arts, Richmond (VA) and the Fundación Bancaja in Valencia

“I want my brushstrokes to be full of feeling.”

Sean Scully, quoted from: Art UK, <https://artuk.org/discover/artworks/wall-of-light-red-summer-145127>.

### From Geometric Rigor to Sensual Color Field Painting

Since his artistic beginnings in the 1970s, Sean Scully has been fully committed to abstraction. His initially very precise, strictly geometric, even and minimalist stripe compositions became more painterly in the course of the 1980s, with freer and more sensual transitions. On a trip to Mexico in the early 1980s, the artist was particularly fascinated by the spectacular light and shadow effects on the Mayan ruins of Yucatan, which were built from countless stone blocks. Henceforth, Scully pursued a significantly less formal and less strictly geometric path than in his earlier works. The shiny materiality of the oil paints, the clearly visible brushwork and the soft, deliberately imprecise transitions between the individual color bars and stripes now come to the fore. “The result was a geometry that was less precise, less self-confident, less presumptuous, becoming instead more poetic, more mysterious, more intimate and more truthful.” (Danilo Eccher, then director of the Museo d’Arte Contemporanea di Roma, in: ex. cat. Sean Scully: A Retrospective, London 2007, p. 13)

### Geometric Structure and Free, Gestural Paint Application

Scully begins his work by structuring it in pencil or oil pastel. He divides the image area to be painted into several smaller rectangular elements and narrow stripes. The individual areas are then filled with several layers of paint using a broad brush. From the late 1990s onward, Scully added a significantly more emotional dimension to his works. By layering many color areas on top of each other, stronger colors can shimmer through at the transitions between the individual stripes and rectangles, because the boundaries are anything but rigid and precise: Scully fills the previously divided structure with a broad brush and with gestural and even rhythmic strokes. Colors overlap and mix, blur and allow the observer to experience the artist’s physical work and thus the process of creation: “Of course, time is an aspect of my works, because it consists of layers. It is repeatedly over-painted, in different colors and with varying emphasis, I carry on until somehow everything, as elegant or awkward as it is, is in the right place where it can live.” (Sean Scully in a talk with Kevin Power, quoted from: Kelly Grovier and





Kirsten Voigt (eds.), Inner, Berlin 2018, p. 104). In the present work with its particularly intensive colors, cool and warm areas are side by side. Warm orange meets a fresh light blue, strong rapeseed yellow meets deep night blue. Darker color panels give their brighter, strong yellow neighbors an unexpected radiance and result in an appealingly rich and nuanced mosaic with a magnificent, delicately shiny painterly surface.

**“Brushstrokes full of feeling”. Mark Rothko and Sean Scully**

While Scully’s preciseness can be linked to, among others, the paintings of Piet Mondrian, the strong influence of American Abstract Expressio-nism becomes obvious in this time-consuming, physical layering of the colors, especially the vibrant color fields of Mark Rothko, whom Scully discovered in his early twenties during a visit to an exhibition at the Museum of Modern Art in New York. After he had emigrated to the USA in the late 1970s, he was intensively occupied with Rothko.

Like Rothko, Scully is almost obsessed with the effect of colors and the relationship between them, their contrasting interplay through which emotions and moods can be created and conveyed. “I want my brush-strokes to be full of feeling.”, says the artist (S. Scully, quoted from: Art UK, <https://artuk.org/discover/artworks/wall-of-light-red-summer-145127>) Scully explains: “I believe that abstraction is and has been desi-gned to embody deep emotion. I believe that is its purpose in the his-tory of art.” (S. Scully, 2012, quoted from: Kelly Grovier (ed.), Inner, Berlin 2018, p. 280).



Drafting his composition: Sean Scully in his studio.



Layers of paint: Sean Scully in his studio.

**From “Wall of Light” to “Cut Ground”**

Despite the supposed similarities and parallels in Sean Scully’s works, the works can be grouped based on their formal characteristics and can be assigned to a specific series. For example, the works in the “Robe” series consist of rectangles of the same size, neatly placed next to one another or stacked on top of each other. Scully’s “Doric” works are subject to the three-part nature of the triptych, the “Mir-ror” pictures contain references to the diptych and the “Landline” series of works from the 2000s is characterized by the translation of the classic landscape picture to purely horizontal color stripes. In “Wall of Light”, presumably Scully’s most famous series from the late 1990s, the artist uses color blocks of nearly same size which he puts together to create rather uniform, harmonious compositions. The lines become softer, the style becomes more painterly and the individual – actually hidden – color layers shine through the spaces between the color fields. This is the likeness to the series “Cut Ground”, of which the present work is a prime example, that the artist began in 2006. Their expressiveness arises in the painting process, it is constructed ‚geologically‘, so to speak, like individual rock sheets, gradually from the lowest layer to the surface. The fini-shed composition contains a certain emotionally charged depth effect due to the visibility of the underlying layers. In contrast to the more uniform image structure of the “Wall of Light” works, the “Cut Ground” works also contain very narrow stripes that add dynamics and motion to the composition. The color stripes of different widths run in different directions: The narrower, vertical stripes in the cen-ter meet wider, horizontal color bars and thus provide a certain energy flow in the picture, which, owing to the sensual brushwork, suggests additional momentum.

The result is a masterful synthesis of formal rigor, architectural composition, loose yet energetic brushwork and vibrant, intuitive color. The work from the “Cut Ground” series offered here embodies the essence of Scully’s artistic work, from the beginning of the 1980s to the highly sensual, lively images of the more recent creative phas-es. With the iconic repertoire of short and long color fields, placed side-by-side and stacked, in cold and warm tones, light and dark, radiant or delicate, cut into narrow stripes or wide blocks, the best characteristics of Scully’s art, his dedication and his unrelenting commitment to abstract painting culminate in this work.



**London to Guangzhou**

After two early nominations for the prestigious Turner Prize in 1989 and 1993 (but without an award), Scully’s significant contri-bution to the history of abstract painting is now undisputed. His works are in the most prestigious international collections like the Museum of Modern Art, the Metropolitan Museum of Art and the Solomon R. Guggenheim Museum in New York, the National Gal-ery of Art, Washington, D. C., the Tate Gallery in London, the Al-bertina in Vienna and the Guangdong Museum of Art in Guangz-hou, China. His recent success in particular shows that Scully’s work has already become established in European art history of the late 20th / early 21st century and continues to have a lasting influence on the development of contemporary abstraction. In 2013, he became a member of the Royal Academy of Arts, and Scully was the first Western artist ever to be honored with a com-prehensive, retrospective exhibition in China, shown in both Shang-hai and Beijing in 2014/15. In the last few years alone, his work featured in more than a dozen solo exhibitions in Europe and the United States, among them at the Thorvaldsen Museum in Copen-hagen (2023), the grand exhibition “Sean Scully. The Shape of Ideas” at the Philadelphia Museum of Art (2022), at the National Gallery in London and the Albertina in Vienna (2019), as well as at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. (2018/19). [CH]



Sean Scully, Cut Ground, 2006, oil on canvas, Metropolitan Museum of Art, New York. © 2015 Artists Rights Society (ARS), New York / IVARO, Dublin.



# ANTONY GORMLEY

1950 London – lives and works in London

## Big Witness. 2013.

Iron cast.  
308 x 63,5 x 45 cm (121.2 x 25 x 17.7 in).

Antony Gormley sees the constantly changing patina as a natural reaction of the material to the weather and other environmental factors. Over the years - as in his famous works in public spaces - a natural, aesthetically particularly attractive, orange-red rust patina emerges, which Gormley intended from the conception and selection of materials and through which he addresses the relationship between people and space, between sculpture and surrounding.

🕒 *Called up: December 8, 2023 – ca. 17.20 h ± 20 min.*

€ 400.000 – 700.000 (R/D, F)  
\$ 420,000 – 735,000

### PROVENANCE

- Galerie Thaddaeus Ropac, Salzburg.
- Private collection North Rhine-Westphalia (acquired from the above in 2013).

### Body and Space

In his sculptures and installations, the British sculptor Sir Antony Gormley has been occupied with the relationship between the human body and its spatial environment for nearly half a century. “I found the body right at the beginning”, explains the artist (A. Gormley, quoted from: Louise Cohen, As I See It, October 19, 2016, <https://www.royalacademy.org>). For the first works of art that he made in 1973, he wrapped the bodies of his reclined friends in bed sheets soaked in plaster, so that the dried sheet ultimately recreated the volume and outlines of the human bodies as an empty shell. Since then, his entire artistic work has dealt with existential questions through a critical examination of his own body and later also the bodies of other people, which always revolve around the position of humans in relation to nature, space and the cosmos. Gormley’s aim is to create artworks in settings that allow observers to contemplate about their existence, their thoughts, actions and feelings. The viewers are crucial for the works, as they evoke different inner states and emotions in each of them, explains the artist: “I want to use material mass and the orthogonal forms of the built environment to evoke internal states. [The sculptures are] incomplete without the subjective witness of the citizen : each work in its different way calls on him/her to simultaneously project and recognize internal affinities in the attitude carried by the block piles.” (A. Gormley, 2019, quoted from: <https://www.antonygormley.com/> works/exhibitions/stand)

- Suitable for indoor and outdoor display
- From the work group “Big Blockworks” (2012–2017)
- Not only the work itself, but also the orange-red rust patina reflects the essence of Gormley’s entire artistic work, his ideas on figure and space in their interaction with external influences
- His sculptures are in major international museums like Tate Gallery and the Royal Academy in London, the San Francisco Museum of Modern Art and the Museum of Contemporary Art in Los Angeles
- The Musée Rodin in Paris shows the grand solo show “Antony Gormley. Critical Mass” until March 3, 2024
- The Turner Prize winner is represented by the renowned Galerie Thaddaeus Ropac







Antony Gormley, Angel of the North, 1997, iron, located at Gateshead, UK.  
Photo: Sally Ann Norman. © Antony Gormley

#### “Angel of the North”. Antony Gormley’s Works in Public Spaces

For his earlier works, the artist often had his own body cast using a plaster cast, for example for the sculpture installation “Another Place” (1997), which is one of Gormley’s best-known works. “Another Place” was created for a joint exhibition of the Cuxhaven Art Association initiated by the Stade Regional Association and was first installed in the German Wadden Sea in 1997 and then in Stavanger in Norway. Since 2005, the installation has been on permanent display at Crosby Beach near Liverpool. Gormley’s most famous public work is the monumental steel sculpture “Angel of the North” (1998), a human-like figure with wide wings that, at 20 meters high, is visible from great distances. Near the M1 motorway, it appears to be perched on a small hill overlooking the entire area. With this winged work, located on the site of a former coal mine, Gormley aims to provide the people of this region with a sense of hope in our post-industrial times and to commemorate a past era and the people who endured hard work in the mines over the past 300 years.

In the following, he created installations such as “Clearing” (2004–2019), in which Gormley fills a walk-in space with a narrow, several kilometer long curved aluminum tube, forcing visitors to climb over parts of the installation or to crouch underneath the tube, thus permanently repo-

sitioning themselves in relation to the exhibition space. For his exhibition “Blind Light” at the renowned Hayward Gallery in London in 2007, Gormley filled a glass room with thick fog, upon entering, visitors disappeared completely after just a few steps. Like many of Gormley’s works, this work questions the way in which humans move through the modern world: often without being aware of our own bodies and surroundings.

#### The “Big Blockworks” and “Big Witness”

As is the case with his installations and famous works in public spaces, Gormley’s abstract sculptures also address the theme of people and space. Based on his earlier works, which he modeled on his own body, the works have become more abstract over the years. The present work is part of the group “Big Blockworks” that the artist began in 2012. The figures, composed of angular cubes, are reminiscent of building blocks stacked on top of each other or oversized physical pixels. But Gormley’s key theme of the human, his suggestion of a physical shape, is also recognizable in these works. The bottom cube makes for the feet, while head, shoulders, hips and even the arms can also be discovered in the minimalist, strictly geometric cubic shapes. These shapes are as far from the curved and detailed anatomical limbs of an actual human body as possible, while still showing strong resemblance.



Antony Gormley, works from the series “Big Blockworks” in the exhibition “STAND”, Philadelphia Museum of Art, 2019.  
© Antony Gormley







Similar yet even more monumental “Blockworks” works were at the center of the exhibition “STAND” at the Philadelphia Museum of Art. As in the work offered here, the monumental, abstracted physical forms force the viewer to introspection. Gormley also attests this power, this special ability to his sculptures in particular and to the art of sculpting in general: “I think sculpture is good for those of us who are alive to feel more alive, to sense the brilliant miracle of being and possessing a precious human existence. And I hope that sculpture can in some way concentrate our sense of being, of being alive, of having feeling and thinking powers.” (A. Gormley, quoted from: Lehmbruck Museum, February 13, 2023, <https://www.youtube.com/watch?v=el9Jd5iwEt8>) Gormley’s approach to the change in the patina of his cast iron sculptures, designed for both in- and outdoor display, caused by external influences, weather and environmental factors, also fits in with this idea. Over the years, a natural, aesthetically attractive, orange-red rust patina emerges, which Gormley intended from the conception and selection of materials and which once again addresses the relationship between people and space, between sculpture and surrounding.

#### Over 30 years of International Recognition

Antony Gormley studied archaeology and art history at Trinity College, University of Cambridge and sculpting at Central Saint Martins College of Art and Design and Goldsmiths College in London in the 1960s and 1970s. Since the 1990s, he has been one of the most important contemporary sculptors and his monumental public sculptures in particular have helped the artist to achieve great international renown. He received the prestigious Turner Prize in 1994, the Order of the British Empire (OBE) in 1997 and in 2013, the year in which the work offered here was created, the Japan Art Association’s Praemium Imperiale for sculpture. He has been a member of the Royal Academy in London since 2003. In 2014, he was knighted by Queen Elizabeth II. His drawings and sculptures are part of important international museums. This year alone, the British artist has a grand solo exhibitions at the TAG Art Museum in Qingdao (China) and the Lehmbruck Museum in Duisburg. His comprehensive exhibition “Critical Mass” is on display at Musée Rodin in Paris until March 3, 2024. Previous solo exhibitions include: the Royal Academy of Arts in London (2019), the Uffizi Gallery in Florence and the Philadelphia Museum of Art (2019), the Long Museum in Shanghai (2017), the National Portrait Gallery in London (2016), the Hamburg Deichtorhallen (2012), the Malmö Konsthall (1993) and the Louisiana Museum in Humlebæk (1989). [CH]

“What is iron? Iron is the core of this planet, it’s what gives us our magnetic field, it’s what gives this planet its specific gravity. For me this is a concentrated earth material and I use it with absolute respect but also purpose [...] to make you aware of everything that you have in terms of freedoms of movement, of existing in time, existing in time in a biological sense, and these objects that are, essentially, industrial fossils, existing in time of a much greater span.”

Anthony Gormley, 2022, quoted from: Lehmbruck Museum, January 25, 2023, <https://www.youtube.com/watch?v=MrusJhhNr5E>.

Antony Gormley in his exhibition “Living Time”, 2023, TAG Art Museum, Qingdao, Photo: Chao Qixuan. © Antony Gormley, © Chao Qixuan





# KONRAD KLAPHECK

## AND THE UNIQUE ‘SOUND’ OF HIS WORKS

“I decided to create a whole system from the machine themes so I could tell my biography through them.”

Konrad Klapheck, quoted from: Menschen und Maschinen. Bilder von Konrad Klapheck, Recklinghausen 2006, p. 85.

Works of art are not only the products, but also the mirror of human imagination. They are characters and not only show the artist’s individual imagery and characteristic sense of form and color, but also provide insight into the very personal mental and emotional world of their creator. In an interview, the Hamburg painter Daniel Richter once emphasized how underestimated and difficult it was to find an own “sound” as a painter. It’s about this unmistakably unique character, the intrinsic value of form and content gained from the same painterly means of color and canvas. The struggle to fill at least some of the white canvas with something new and original. That characteristic feeling that resonates in every work and gives an artist’s entire painted work its unmistakable character. As soon as an artist manages to free himself from the shackles of art historical tradition and confidently dares to do something that is entirely his own, his creations will usually be of special quality. Konrad Klapheck is an outstanding example here; his objects are placed on the canvas in a surreal super-concreteness that gives them a highly modern symbolic appeal due to their great associative density. Both in terms of form and content, they have an entirely unmistakable character and an incomparable modernity.

From the 1950s onward, Klapheck brought his very own “sound” onto the canvas in a perfectionist fine painting manner. He consistently painted figuratively in an environment dominated by gestural abstract art. Through his combination of painted objects, alienated elements titles that echo human emotions, he preserved personal and at the same time existential emotional worlds that range from childhood memories to abstract ideas of afterlife. The works offered in our Evening Sale include Klapheck’s “Lamento”, the bright red fire extinguisher box made to lament the death of his mother, “Jagd nach dem Glück” (Chasing Fortune), the huge motorcycle placed on the canvas to express the dream of speed, coolness and freedom, as well as “Die Rettung” (The Rescue), a key as a symbol of the gate to freedom, but also to a heavenly afterlife.

Konrad Klapheck gave a soul to the objects he depicted and to his painting, by turning his works into fascinating, complex images of abstract thought processes and emotional worlds. With his “Machine Pictures”, Klapheck, who consistently excluded the direct depiction of

people from his work - with the exception of works made in his short late creative phase – was a painter of humanity. He never put sole focus on just the object, but always on the person it represented: “[...] I [was] asked: ‚Well, you have such adorable children, why don’t you want to paint them? And why are you excluding people?’ And back then I always thought: But people are at the center of my work, they are the subject! And I use the instruments that people use. Since the Stone Age, people have created self-portraits, from the first stone wedge to today’s computer.” (K. Klapheck, 2002, quoted from: Klapheck. Bilder und Texte, Munich 2013, p. 114). When Konrad Klapheck, the brilliant observer of our everyday life, died in the summer of 2023, it once again showed that his art did not fit any categorization, that he can not be assigned to any style or art movement. In their obituaries, the press found it difficult to characterize an exceptional work complex of surreal, real image worlds that do not allow comparison but ask for comprehension. From a variety of inspiration, Klapheck created something completely new. The works of the surrealists around Marcel Duchamp and René Magritte and their ironic examination of everyday objects certainly provided fundamental inspiration, as did his teacher Bruno Goller, and, of course, American pop art. Konrad Klapheck followed their development from the end of the 1950s onward, but his artistic work is clearly different, as he gave his painted objects a humanized character, thus addressing their individual quality and not their serial character.

Klapheck’s paintings that emanate a unique aura, must be experienced on both a visual and an emotional level. Owing to a technical perfection that negates any manual flow, the works seem as if they had fallen from the sky. The paintings do not give any hint of the time-consuming, extremely meticulous creative process behind them. We are all the more pleased that we are not only able to offer the three outstanding paintings “Die Jagd nach dem Glück”, “Lamento” and “Die Rettung”, but also the corresponding preliminary drawings in same format, some of them on canvas, in this auction. They are, as Konrad Klapheck himself once said, the fascinating “witnesses to my struggle with the smell of sweat from a desperate searching and groping” (K. Klapheck, 1982). They allow for an almost intimate insight into the actual act of creation which is submerged by the painting and without which Klapheck’s fascinating surreal-real imagery would not exist. [JS]

Konrad Klapheck, May 2000.  
Photo: Benjamin Katz. © VG Bild-Kunst, Bonn 2023



KONRAD KLAPHECK

1935 Dusseldorf – 2023 Dusseldorf

Lamento. 1986.

Oil on canvas.  
Signed, dated and titled on the reverse. 152 x 103,5 cm (59.8 x 40.7 in).  
Initially, lot 12 and lot 13 are called up individually, subsequently combined as one lot.

The work is registered in the artist’s archive under the work number 282. We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind support in cataloging this lot.

🕒 Called up: December 8, 2023 – ca. 17.22 h ± 20 min.

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

PROVENANCE

- Galerie Lelong, Paris/Zürich/New York (directly from the artist).
- Private collection Southern Germany (acquired from the above after 2002).

EXHIBITION

- Klapheck. Presentazione di Arturo Schwarz with contributions by André Breton, Annie Le Brun and Werner Schmalenbach, Milan 2002, pp.140 ff. (fig.).
- Mensch und Maschinen. Bilder von Konrad Klapheck, Kunstaussstellung der Ruhrfestspiele Recklinghausen 2006, p. 91 (fig.).

Konrad Klapheck - Master of the Machine Picture

Konrad Klapheck was the inventor and undisputed master of the machine painting. In 1955, he created his first typewriter painting and thus identified the decisive the pivotal starting point for his oeuvre, which henceforth saw sewing machines, irons, kettles, telephones, roller skates and other objects of domestic life at its center. Through monumentalization, cropping, isolation, and recombination, Klapheck alienated these silent everyday helpers and staged them as isolated protagonists, removed from all prosaicness. With his real-surreal pictorial worlds, Klapheck to some extent anticipated and even overcame Photorealism and Pop Art at the same time.

- **“Lamento” a fire extinguisher box as an allegory of human existence rendered on canvas in super-concreteness**
- **A fascinating painterly play of optical illusion, a modern trompe-l`oil**
- **Made the year Klapheck’s mother died, the blazing red grievance picture “Lamento” is a remarkable work characterized by existential questions**
- **Of museum quality**
- **Klapheck is considered both inventor and master of the “Machine Picture”, which he sees as a mirror of human existence**
- **For the first time offered on the international auction market**
- **This is a rare opportunity to acquire the painting and the drawing of same size in one auction**





**Klapheck's Machine Paintings -  
"Super-Concreteness" as a Mirror of Human Existence**

It is this particular sharpness of detail and objectivity of representation in combination with alienated elements and often emotionalized titles that makes the viewer's sensation oscillate between closeness and distance. Klapheck's objects, unlike the objects of Pop Art, are not reduced to their pure object character, their industrial and serial nature, instead Klapheck created unmistakable 'object characters' that trigger a wide range of associations and emotions and thus become symbols of our human existence. Klapheck himself once described the 'human-ness' of his objects and machines rendered on the canvas in "super-concreteness" as follows: „[...] of course I [have] sometimes been asked, especially by older people, by my mother's friends or my mother-in-law: ,Well, you have these wonderful children, why don't you paint them? And why do you exclude the human being?' And that always makes me think: But the human being is at the core of my work, it is the subject! But I use the instruments that man uses. Since the Stone Age, man has created self-portraits, from the first stone wedge to the computer of today. After all, man is reflected in the objects he creates.“ (K. Klapheck, 2002, quoted from: Klapheck. Bilder und Texte, Munich 2013, p. 114). Nothing escapes Klapheck's dissecting gaze on his everyday environment, and he decides to "build an entire system out of the machine themes to tell [his] biography through them.“ (K. Klapheck, quoted from: Mensch und Maschine. Bilder von Konrad Klapheck, Bonn 2006, p. 85). Klapheck's increasingly interpretive point the way from machine pictures evoking political-authoritarian associations such as "Der Chef" (Kunstmuseum Düsseldorf), "Der Diktator" (Museum Ludwig, Cologne) or "Der Krieg" (Kunstsammlungen Nordrhein Westfalen, Düsseldorf) to pictures of household appliances from female-maternal associative realms like "Die Supermutter" or "Der Hausdrache", eventually making bicycles, motorcycles and roller skates in which Klapheck artistically records memories of his own youth and that of his children.

**Klapheck's "Lamento" -  
A Modern Masterpiece Between Reality and Fiction**

What is special about the present painting is its trompe-l'œil quality, which elevates Klapheck's super-concreteness to a fascinating optical illusion. In this work it is not one of Klapheck's typewriters hanging on the wall, or his irons or kettles, all of which are clearly recognizable as art by the way they are mounted, but a fire extinguisher box with a large black valve, a long red hose and a nozzle painted with a maximum degree of perfection. In reality, too, a fire extinguisher box is attached to the wall, which means that in "Lamento" Klapheck succeeded in creating a particularly subtle play along the border between reality and fiction. Paintings that merely suggest reality, that pretend to be reality through the painterly fiction of three-dimensionality have been created since Renaissance, for example in the form of fictitious window views or objects on walls. Klapheck meticulously worked out the three-dimensional illusion deceptively real; the spatial presence evoked by the shadow that case and hose cast on the bright yellow back wall of the extinguisher box is compelling. The case's red frame also maximizes the haptic presence of the object depicted. It is the sheer magnitude of the depiction, the object exalted to a surreal over-sized format, that creates a perfect fiction and allows the object to be recognized as art. Even though Klapheck's subtle manner of painting refuses any visible brushwork and presents us the object in a unique way that is at the same time close and distant, similar to an object of scientific research in a lab that is preserved behind glass. In "Lamento", however, Klapheck took his super-representational painting method to the extreme in the form of an optical illusion. Here he took the thin line between reality and fiction to the extreme, and in the end it is precisely Klapheck's super-concreteness, which is sharper, more dissecting and more precise than any reality, that reveals the optical illusion as a fascinating painterly artifice, in addition to the alienating over-sized representation of the object.

"I try to give my pictures a smooth surface finish, I want them to look like they were not man-made. I coat my passion with a layer of ice to emphasize their permanence."

Konrad Klapheck, quoted from: Konrad Klapheck, ex. cat. Museum Boijmans-van-Beuningen, Rotterdam, 1974, p.36.

**Klapheck's "Lamento" - Super-Concrete Allegory of Life**

The artist's mother died in 1986, and Konrad Klapheck made our fiery red "Lamento" painting, a powerful optical outcry. Klapheck's mother had probably been the most formative person in his life, understanding and controlling, loving and confining at the same time. The household appliances with associative powers from female-maternal realms of the previous years - such as "Die Supermutter" and "Hausdrache" were dedicated to her. She was widowed, his father had already died in 1939 and Konrad was her only son. The wound up hose squeezed into the box is also a symbol of adaptation for Klapheck - as is also the case in his work "Repression" from 1973. In a fascinating manner, Klapheck's painting is clear and mysterious at the same time; it captivates through the factual-cool objectivity of the representation in combination with a subjective-emotional associative density, which the artist usually creates by choosing emotionally charged titles for his character objects. In just one word, "Lamento" describes the lamenting of the often painful challenges life has in store, the small stumbling blocks and the agonizing, great trials of life and death. They make up our human existence, they are a vital part of it, and yet all too often upset us, make us stand still in lament or in pain, paralyze us in lament and lead us astray. The flexuous red hose in the narrow confines of the box becomes not only a symbol of adaptation but also a symbol of the emotional complexity of our human existence. It is displayed in the glass box like an umbilical cord that pumps blood and oxygen, while the clear confines of the box show its limits.

The blazing red painting "Lamento" is one of the most outstanding examples of Klapheck's unique ability to combine technically perfected still life painting with a factual-cool alienation of reality, which, owing to its high associative density, triggers a highly complex, subjective-emotional sensation. In a highly condensed manner, Klapheck's "Lamento" confronts us with existential questions and initiates complex reflections on meaning, significance and limits of our existence.

Konrad Klapheck has ultimately taken René Magritte's famous phrase "Ceci n'est pas un pipe" to an artistic extreme with his cool representational creations characterized by a high associative density. [JS]



Samuel van Hoogstraten, Trompe l'Oeil, 1666-1678, oil on canvas, Metropolitan Museum of Art, New York.





# KONRAD KLAPHECK

1935 Dusseldorf – 2023 Dusseldorf

## Lamento. 1986.

Charcoal, graphite and color chalks on glassine.

Upper right signed and dated. 150,8 x 101 cm (59.3 x 39.7 in), the full sheet. [JS]

**Initially, lot 12 and lot 13 are called up individually, subsequently combined as one lot.**

🕒 *Called up: December 8, 2023 – ca. 17.24 h ± 20 min.*

€ 40.000 – 60.000 (R/D, F)

\$ 42,000 – 63,000

### PROVENANCE

· Kunsthandel Marion Gröc-Ziersch, Moderne Kunst, Munich (with the label on the reverse, presumably until 1994, Villa Grisebach, auction 40, November 25, 1994).

· Private collection Southern Germany (acquired from the above, presumably in 1994).

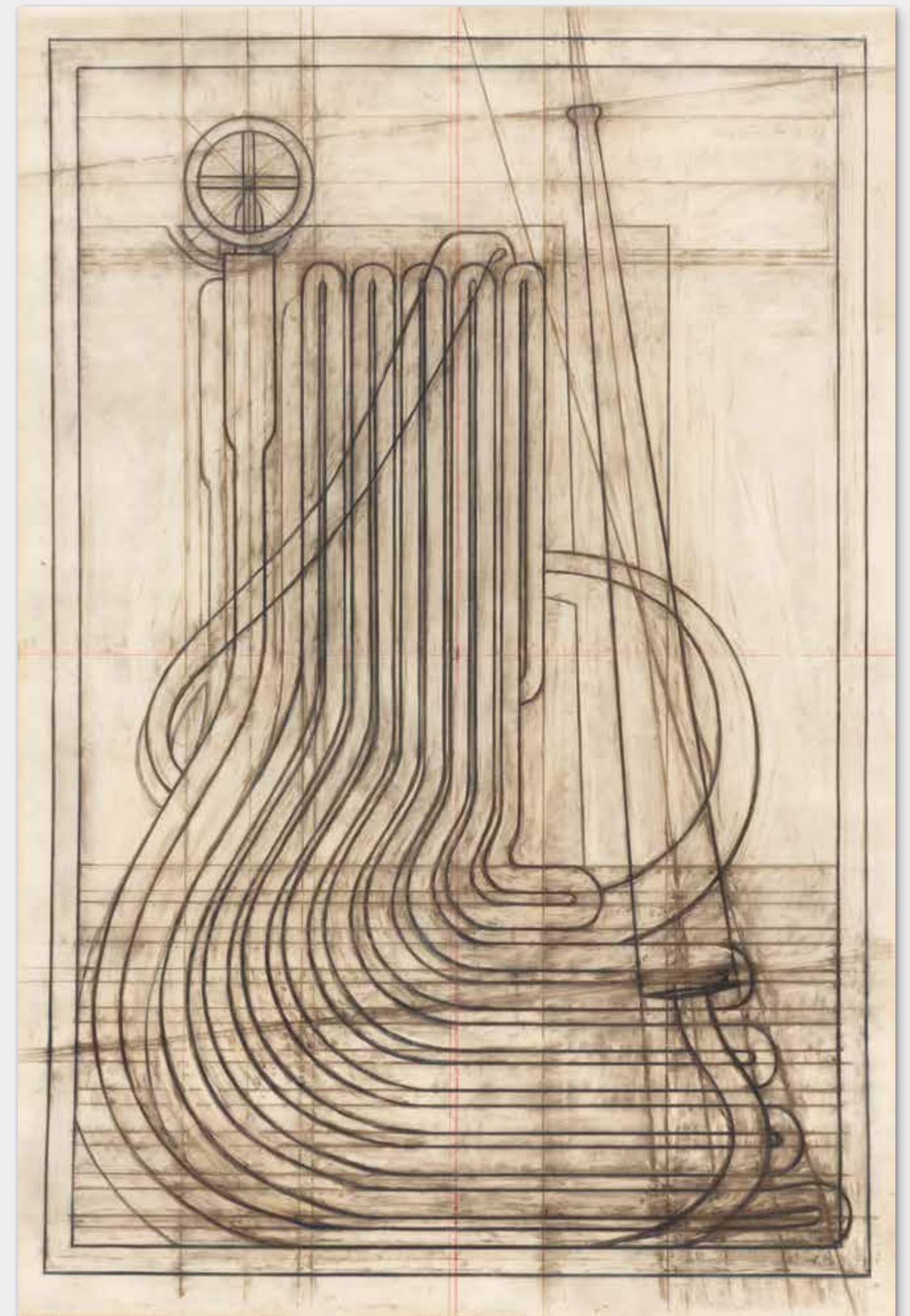
### LITERATURE

· Villa Grisebach, Berlin, auction 40, Moderne Kunst, cat. no. 64 (fig.).

- **This is a rare opportunity to acquire both the preliminary drawing and the painting in one auction**
- **In his large-size preliminary drawings, Klapheck conceived his perfect compositions in original size from complex line structures that he transferred onto the canvas**
- **Fascinating document of the lately deceased artist's unmatched construction and work process**
- **Klapheck's documents "bear witness to [him] grappling with the smell of sweat from his desperate searching and groping" (K. Klapheck, 1982)**
- **"Initially, [...] the drawing serves a preparatory purpose. At times it has its very own appeal, and that's why it shouldn't be regarded better or worse than the final painting." (K. Klapheck, 2007)**
- **Part of a Southern German private collection for nearly 30 years**

"I began by drawing a vertical and a horizontal center line on the canvas with a red pencil [...]. Now there were several things I had to avoid: No line was allowed to pass through the intersection point, no intersection point of two charcoal lines was allowed to lie on the red pencil cross. All distances between the intersections on the cross had to differ in length, none was allowed to repeat, not even as the sum of two distances. I worked with the folding yardstick [...] and when the foreshortening problems of perspective came on top, the calculator became my main tool. And what was the point of it all? I wanted to achieve the greatest possible tension, the greatest possible asymmetry."

Konrad Klapheck, Über meine Zeichnungen, 1982, in: Klapheck, Bilder und Texte, Düsseldorf 2013, p. 51





ALFONS WALDE

1891 Oberndorf – 1958 Kitzbühel

Winter in Tirol. Around 1930.

Oil on cardboard.  
Signed in lower right. 42 x 59,3 cm (16.5 x 23.3 in).  
The written confirmation of authenticity was not at hand before printing.

🕒 Called up: December 8, 2023 – ca. 17.26 h ± 20 min.

€ 300.000 – 400.000 (R/D, F)  
\$ 315,000 – 420,000

PROVENANCE  
· Private Collection South Germany.

LITERATURE  
· Neumeister, Munich, Sale 22, Munich, November 14, 1997, lot 17.

“To him landscape also meant the contrast with the sky, he rarely extends the mountains all the way up to the upper margin, but always made the intense blue a key pictorial element. His compositions are characterized by a slightly elevated foreground, a deep recessed middle plane and a towering mountain massif in the back.”

Gert Ammann, Alfons Walde 1891-1958, 2005, p. 83

Alfons Walde is an exceptional figure. In an art world at the beginning of the 20th century that moved between isms and manifestos, and often had more superstructure than substance, he created works in a down-to-earth, yet innovative, local, but at the same time international style characterized by a tremendous quality. It is a powerful, sculptural monumentality with which he designs his environment and thus artistically exaggerates them. Looking for comparisons to his magnificent renditions of the impressive Alpine landscape, you have to take a closer look at Alfons Walde’s career.







#### Influences from his time in Vienna

Walde was born in Oberndorf in 1891. and grew up in Kitzbühel, where his father worked as a drawing teacher. He studied architecture at the Technical University of Vienna from 1910 to 1914 and at the same time continued his training as a painter. In the metropolis on the Danube, he found an important supporter in the architect Robert Örley, who introduced him to the Vienna art scene, where Walde was part of artistic circles around Egon Schiele and Gustav Klimt, who had strong influence on his work. Walde's strong top view of the subject is comparable to Egon Schiele; it would become manifest in Walde's works. He found further inspiration in Ferdinand Hodler, who had participated in several Vienna Secession exhibitions since the turn of the century and was appointed member of the Vienna Secession. Even if Hodler was not personally in Vienna during Alfons Walde's study years in Vienna, one can assume that he was occupied with Hodler's work, which was highly valued by the Secession artists. Alfons Walde himself showed four pictures with peasant scenes the 1913 Secession exhibition. In his paintings, Ferdinand Hodler stages the mountains in a completely new way. They stand on the horizon as a mystical place of longing. These mountain ranges radiate an appeal created from the unique choice of colors. Alfons Walde created a new genre of local painting by placing de-individualized figures in snowy mountain landscapes.

With the beginning of the First World War, Alfons Walde was suddenly forced to interrupt his studies: from 1914 to 1917 he served in the mountain warfare forces in the fierce Dolomite battles. After military service, he resumed his architecture studies in Vienna and then returned to his hometown Kitzbühel.



Ferdinand Hodler, Der Niesen, 1910, oil on canvas, Kunstmuseum Basel, Switzerland.

Ferdinand Hodler, Der Niesen, 1910, oil on canvas, Kunstmuseum Basel, Switzerland.



#### Walde – the uncontested master of the winter landscape

In his immediate surroundings, Alfons Walde found the motifs that characterize almost his entire artistic work: the Alpine region Tyrol with its small mountain villages and their inhabitants. With his impasto brushstrokes, Walde described the Tyrolean character like no other, and was recognized from an early point on. His figures are firmly defined, almost rough, as mountain farmers are by nature. His hermetic and anonymized design of the figures suggests the undertone of the roughness and nature of a rural life, but the radiant beauty of the mountain nature and the presence of the scenery, untainted by anything urban, is sublime and overpowering.

It is precisely the simplicity of the stylistic devices that benefit the sparse subject matter that made Walde one of the most outstanding painters of Alpine folklore. Walde's painting style is, as here, very impasto. He lets the blue shadows of the houses fall like silhouettes into the backdrop-like, muted snowy landscape with the generous white heightened parts. The matt and sometimes impasto and almost relief-like application of paint is also typical of his work. Alfons Walde, who remained unnoticed by Austrian art history during his lifetime, has now finally been elevated to the rank that he deserves. [EH]





# LOVIS CORINTH

1858 Tapiau/East Prussia — 1925 Zandvoort (Netherlands)

Walchensee, aufgehender Mond. 1922.

Oil on canvas.  
Bottom center signed and dated. 80 x 100 cm (31.4 x 39.3 in). [AR]

🕒 *Called up: December 8, 2023 — ca. 17.28 h ± 20 min.*

€ 500.000 — 700.000  
\$ 525,000 — 735,000

PROVENANCE

- Dr. Arthur Rosin, Berlin & New York (acquired directly from the artist in the 1920s).
- Karen Gutmann, née Rosin, New York (presumably inherited from the above).
- The Leo and Karen Gutmann Foundation.
- Private collection Europe (acquired at Sotheby's London on December 9, 2002, lot 7).
- Private collection Switzerland (acquired at Sotheby's London, June 22, 2010, lot 31).
- Private collection Switzerland (acquired from the above).

EXHIBITION

- Corinth- Ausstellung, Einhundertsiebenzig Bilder aus Privatbesitz ausgestellt im ehemaligen Kronprinzenpalais, Nationalgalerie, Berlin 1923, cat. no. 95.
- Lovis Corinth, Ausstellung von Gemälden und Aquarellen zu seinem Gedächtnis, Nationalgalerie Berlin, 1926, cat. no. 343.
- Curt Valentin Gallery, New York, 1953, cat. no. 12 (here titled "Moon Landscape").
- European Masters of Our Time, Museum of Fine Arts, Boston, 1957, cat. no. 28 (fig. plate 90, with the exhibition label on the reverse).
- Lovis Corinth: Die Bilder vom Walchensee. Vision und Realität, Ostdeutsche Galerie, Regensburg, April - June 1986, Kunsthalle Bremen, June - August 1986, cat. no. 47 (fig.).

LITERATURE

- Charlotte Berend-Corinth, Lovis Corinth. Gemälde. Catalogue raisonné, Munich 1992, cat. no. 874 (fig. p. 812).
- Howard Devree, Boston Challenge. Two Shows Expound Modern Movement, in: The New York Times, New York, October 20, 1957 (fig.).

ARCHIVE MATERIAL:

- Correspondence on the exhibition on the occasion of the artis's 65th birthday in 1923, SMB-ZA, I/NG 603, fol. 225f, 258.

- **A masterpiece of unleashed colors and forms: Walchensee landscapes make for the apex of Lovis Corinth's oeuvre**
- **A night scene, the lake in moonlight inspired the artist to a color frenzy**
- **Remarkable quality in an unusually large format**
- **Walchensee landscapes are among his most sought-after works and mark the grand finale of an intensive artist life**
- **Shown in the early solo show at the Nationalgalerie in Berlin in 1923**
- **Other Walchensee landscapes are at the Städel Museum in Frankfurt am Main, the Neue Nationalgalerie Berlin and the Pinakothek der Moderne in Munich**

On the occasion of his 60th birthday, Lovis Corinth traveled with his family to Urfeld for the first time in 1918, where they stayed at the "Hotel Fischer am See". The following year, Charlotte Berend-Corinth, enthusiastic about the mountain landscape, acquired a plot of land on which she had a wooden house with a view of Lake Walchen built. She recalled how much the view impressed her husband: "Lovis was immediately taken by the beauty of the landscape - by the magic of the lake, the mountain scenery, the light and the air." (Charlotte Behrendt-Corinth, Mein Leben mit Lovis Corinth, Munich 1958, pp. 25f.)







The unusually large painting is one of those virtuoso views the artist created from the vantage point of his holiday home's terrace. A night picture, the lake in a mysterious moonlight that inspired the artist to one of the magnificent landscapes of Lake Walchen characterized by a color frenzy that makes it an emotional experience. In the foreground, Corinth depicts the meadow sloping down to the lake, its surface reflecting the moon's nocturnal light so that the homestead is illuminated like in daylight. The mountain range runs in the background, its peaks trail off in the agitated sky. The colossal larch on the slope in right is a means the painter also used with great virtuoso in other works to structure perspective. With an impulsive brushstroke, he superimposed the layers of color: dark areas of color contrast with strong blue, green, and violet tones. The landscape depictions of Lake Walchen, taken from different vantage points and at different times of day and year, form a key group in Corinth's oeuvre. Until shortly before his death in July 1925, the Berlin Secessionist stayed there a total of 16 times, usually for a couple of weeks at a time, mainly in summer, but also during all other seasons.

"During this time, the pictures of Lake Walchen came as a bombshell," the artist recalled. "I incessantly worked on these motifs, as much as the mood of peace hindered our art. Eventually, my art mattered more to me than all the political events, especially since we couldn't change things anyway. The time of war and the time of peace dictated by victorious enemies was actually a series of facts, which surprisingly turned out differently than we had thought. I've never sold more than right after the collapse. The paintings were literally snatched from the easel, and exhibitions throughout Germany have never flourished more. The fact that our paintings were seen as more valuable material assets than the worthless money remained. But my art also progressed idealistically. My creative power was greater than ever. After the decline of the war, Lake Walchen motifs made for quite a success, both in a financial sense and in an idealistic sense. Everyone in Berlin wanted to own a picture from that place in the Bavarian mountains, and so it happened that I became a specialist for beautiful Lake Walchen, along with still lifes. The galleries also wanted to have these pictures." (Lovis Corinth, Selbstbiographie, Leipzig 1993, pp. 204 f.)



Lovis Corinth, Walchensee, view on Wetterstein, 1921, oil on canvas, Saarländmuseum, Saarbrücken.



Corinth painting on the terrace, 1921.

In the most intensive way, his physical and mental states were connected with the pictures, which describe his life and the sum of visual impressions like a diary entry. This emphatic subjective perception goes beyond the Impressionist manner of reproducing changing atmospheric phenomena and reaches a free form of expression through an impulsive, sometimes abstract brushstroke. They reflect the development of his painting in terms of technique and motif. Curt Glaser, art historian and passionate collector – calling a watercolor with a Lake Walchen motif his own – wrote about these works: "He does not paint the beauty of Lake Walchen, does not paint a piece of nature, [...] but he shapes his vision of reality in forms and color [...]. In these pictures, there is neither sky nor water, not mountains and meadows, not trees and houses, there is only a uniform colored matter everywhere, a seamless fabric of swelling colors and fading tones." (Curt Glaser, Lovis Corinth, in: Kunst und Künstler, no. 20, 1922, p. 232, quoted from: ex. cat. Lovis Corinth. The Pictures Walchensee. Vision und Realität, Ostdeutsche Galerie Regensburg/Kunsthalle Bremen 1986, p. 96).

Lake Walchen is the largest and, at 192 meters, deepest mountain lake in Germany. Its black-green water is cold and clear at all times of the year, which doesn't make it a lake for bathers. The highest lake of Upper Bavaria is nestled between the peaks Jochberg, Herzogstand and Heimgarten in the north and the rugged rocky ridges of the Karwendel in the south. While sturdy beech trees grow along the shoreline, the mountain forest of spruce and fir trees extends to timberline. "The lake changes in mysterious colors and moods", Corinth wrote in March 1921: "At times flashing like an emerald, it turns blue like a sapphire or a glittering amethyst in a ring with immense borders of old, black firs, their reflections on the clear water are even darker." (Quoted from ex. cat. Lovis Corinth. Die Bilder Walchensee. Vision und Realität, Ostdeutsche Galerie Regensburg/Kunsthalle Bremen 1986, p.21) Over the years, Corinth became a chronicler, portraying the lake over and over again, documenting its changes, usually without people, often with a larch in the foreground, or, as is the case here, with the farm on the edge of the water, emotionally stirred and yet spontaneously 'jotted down' in his characteristic skillful manner.

Lovis Corinth's Lake Walchen pictures also make for the 'grand finale' of an eventful artistic life. For Corinth, Lake Walchen was recreation, alternating feelings in the middle of nature, the experience of a rough nature. And Corinth painted the compelling, clear contrast to the ugliness of his home Berlin, which had been the center of his life since 1901. Corinth exposes himself to the changing weather and

the enigmatic lake with relish, immersing himself into the rugged nature. This is the only way to create these metaphysical landscapes, powerful visions in which Corinth was able to fuse impression and expression like hardly any other artist.

Contemporary critics praised these works exuberantly, among them the art critic and writer Paul Fechter, who wrote in 1926: "Corinth dissolves things and the air in which they stand, the longer the more into a color, which also, the longer the more, becomes not only color but pure feeling for him. Corinth succeeds, without even suspecting what he is doing, in the actual expressionist miracle, the transubstantiation of the material; through his hands, color becomes not only the bearer of feeling, but almost becomes feeling itself. One touches things here that are difficult to grasp conceptually, especially since they happen on in a soul as distant from concepts and as anti-conceptual as Corinth's. The world became a strange thing to the aging man. The world became a strangely floating play of glamorously sad colors and tones, in which the yearning of men resonated into the world, illuminating the colors - and in the late watercolors he actually dissolved the colors, let them swim and flow like his feelings, to formations with own principles, and lets the whole cosmos of the outside arise from this strange chaos of the filled surface and the feeling behind it." (Paul Fechter, Der Landschaftler Corinth, in: Cicerone, XVIII, vol. 1926, issue 19, pp. 626-628. quoted from: ex. cat. Lovis Corinth. Die Bilder Walchensee. Vision und Realität, Ostdeutsche Galerie Regensburg/Kunsthalle Bremen 1986, p. 99).

Corinth's late paintings, and they include those exuberant bouquets of flowers and sensitively deep portraits, are anything but what they appear to be at first glance: festive symphonies of color. After the experiences of World War I, the time since 1914 no longer seemed to be a time of stylistic compromises, no longer a time of artistic illusions, especially for the ailing Corinth. However, the alternating perspectives of Lake Walchen also reveal a supratemporal dream landscape filled with great empathy.



Lovis Corinth, Walchensee, landscape with cattle, before 1925, oil on canvas, Museumslandschaft Hessen, Kassel.



Lovis Corinth, self-portrait at Walchensee, 1922, oil on wood, private collection.

The "Selbstportrait am Walchensee" of 1922, in which water, mountains and sky in the background merge into a moving surface, made around the same time as the present landscape, is not only a document of an intensive introspection but also a document of a development towards the threshold of abstraction. Thus the late Corinth was a pioneer of a pure, free painting and thus also a pioneer of Modernism. Later Arnold Bode and Werner Haftmann realized Corinth's posthumous participation in documenta III in 1964 with 14 paintings, with a focus on seven portraits, including the last self-portrait from 1925 and three paintings with the Lake Walchen motif, among them "Walchensee. Landschaft mit Kuh".

And once again Paul Fechter, at that time a cicerone of contemporary painting: "The construction of these pictures is reluctant to the usual analysis; the colorful order from the picture, from its regularity, is difficult to determine and circumscribe. But the moment one sees the picture, one experiences it without further ado, as something that is alive. It is as if these landscapes have no fixed structure like the earlier ones, but an inner agitation, as if Corinth did not paint movement the way Impressionism does, but the mysterious agitation inherent in nature in general." (Paul Fechter, in ex. cat. Lovis Corinth. Die Bilder Walchensee. Vision und Realität, Ostdeutsche Galerie Regensburg/Kunsthalle Bremen 1986, p. 100).

"Walchensee is beautiful in a clear blue sky, but eerie when the forces of nature rage," Corinth raved about the lake's weather in March 1921: "When the rock avalanches roll down from the mountain peaks and the strongest trees snap like matches, they mark the trail of their disaster in horrific devastation all the way into the lake." (Quoted from ex. cat. Lovis Corinth. Die Bilder Walchensee. Vision und Realität, Ostdeutsche Galerie Regensburg/Kunsthalle Bremen 1986, p.24). The colors of these paintings, applied with fervid brushstrokes, in which the contours of the mountains, the sky and the trees almost dissolve, merge into one another, their shimmering depth pointing to infinity, reflect the changing moods of the landscape as well as those of the painter, a compositional unity that has become wet in wet in the dynamic duct of pure color. [MvL]







# EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

## Marschlandschaft und Bauerngehöft bei Sonnenuntergang. 1935/1940.

Watercolor and tempera.  
Signed in lower right. On Japon. 33,5 x 46,5 cm (13.1 x 18.3 in), the full sheet.  
Accompanied by a photo expertise issued by Dr. Manfred Reuther, then director of the Foudation Seebüll Ada and Emil Nolde, from April 20, 2011.

🕒 *Called up: December 8, 2023 – ca. 17:30 h ± 20 min.*

€ 90.000 – 120.000 (R/D, F)  
\$ 94,500 – 126,000

PROVENANCE

- Kleemann Galleries, New York.
- Private collection Germany (acquired from the above in the late 1950s/ early 1960s)
- Galerie Thomas, Munich.
- Private collection Southern Germany.

- Particularly atmospheric weather scenario in Nolde’s typical style
- The rich color application makes the sun glow like a fireball over the vast land
- Nolde found a technique in watercolors that corresponded to his view of the essence of painting and allowed him to render a direct translation of his sensation of nature into form and color

This land between the seas is enough for the entire life of an artist. A life with nature in the changing seasons and the course of the day. It is the landscape of his childhood where he settled with his wife Ada. The young couple married in 1902 and lived in Berlin and on the Danish island of Als. In 1916, they moved into a farmhouse on Utenwarf near the coast of the North Sea, however, extensive landscaping projects such as the construction of dikes and drainage systems forced the couple to leave again. In 1926, they acquired the dwelling mound Seebüll. They had finally found a location that corresponded to his ideas of a landscape with many birds and reed. A decision that came from the heart: “On long walks and journeys along the west coast of Schleswig-Holstein and around Hamburg we had been looking for a place. We found nothing. [...] It wasn’t until one afternoon when we stood in amazement on the high, empty dwelling mound that was part of Peter Jensen’s property, as we saw a young horse galloping around us and the clouds in the sky, floating above the water. Everything was just marvelous, we looked at each other knowingly, and my Ada said: ‚This is our place!‘. I agreed with her, and we bought the plot in the blink of an eye.” (quoted from: Emil Nolde, Reisen, Ächtung, Befreiung, 1978, pp. 80/81)

Nolde felt nature in the spirit of Romanticism, which explains why he not only depicted the landscape’s external appearance like flowers and sky, but why he also found hues that correspond to the sensation one has when looking at them. Just like music, the colors touch the soul. Over the course of his artistic creation, the artist increasingly relied on this quality of the colors; they became the actual medium of his artistic identity. From the barren landscape of the north, which is always exposed to a changing lighting, Nolde extracted atmospheric works that make up a large part of his entire artistic output. The high sky above lowlands in which every elevation is a special occurrence, with the clouds passing in ever new appearance, is the core motif of almost all of these works. The drama of the sky determines the drama of the picture’s message. This shows Nolde’s high level of artistic empathy that he feels for his native landscape. Changing daytime and weather moods - such as a particularly glowing sunset here - are the basic tone of all these Frisian landscape compositions, which, even in their apparent repetition of the subjects, never wear out in flat naturalism. This is why his colorful watercolors have such a large circle of admirers and why they have remained unrivaled up until today. [SM]



© Nolde-Stiftung, Seebüll 2023

“Our landscape is modest, far from anything ecstatic or lush, we are well aware of that, but it gives the mindful observer in return for his love an infinite amount of quiet and intimate beauty, austere splendor and a wild and stormy life.”

Emil Nolde, Reisen, Ächtung, Befreiung: 1919-1946, Cologne 1978, p. 9







# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Der Mühlengraben. 1921.

Oil on canvas.  
Lower left signed (in ligature). Signed, titled and inscribed with the work number “XIV” on the reverse. 80,5 x 100,5 cm (31.6 x 39.5 in).  
Mentioned in Pechstein’s 1921 studio book with the number XIV and the title “Der Mühlengraben”.

🕒 *Called up: December 8, 2023 – ca. 17.32 h ± 20 min.*

€ 300.000 – 400.000 (R/D, F)  
\$ 315,000 – 420,000

### PROVENANCE

- Collection of Joseph Geller (1877-1958), Cologne (acquired directly from the artist, with an inscription on a label on the reverse).
- Private collection Saarland (inherited from the above).
- Galerie von Vertes, Zürich (acquired from the above in 2013).
- Private collection USA (acquired from the above in 2014).
- Private collection Switzerland.

### EXHIBITION

- Paula Modersohn und die Maler der Brücke, Kunsthalle Bern, July 3 - August 15, 1948, cat. no. 152 (illu., erroneously dated “1918”).
- Expressionisme. Van Gogh tot Picasso, Stedelijk Museum, Amsterdam, 1949, cat. no. 133 (erroneously dated “1920”, with different dimensions and the title “Kanaal”, stretcher with an inscribed exhibition label).
- Die Brücke in der Südsee. Exotik der Farbe, Saarländmuseum, Saarbrücken, October 22, 2005 - January 8, 2006, cat. no. 103 (color illu., p. 193, dated “um 1920”).

### LITERATURE

- Aya Soika, Max Pechstein. Catalogue raisonné of oil paintings, vol. II, Munich 2011, p. 237, cat. no. 1921/24 (color illu.) and vol. I, Munich 2011, p. 73 (color illu., no. 3.4.).
- Lothar-Günther Buchheim, Die Künstlergemeinschaft Brücke. Gemälde, Zeichnungen, Graphik, Plastik, Dokumente, Feldafing 1956, p. 310 (titled “Kanallandschaft” and the erroneous date “1918”, black-and-white illu., no. 343).
- Paul Fechter, Lebensdokumente einer Epoche. Der Maler und Zeichner Max Pechstein, in: Sonntagsblatt, Hamburg, no. 29, July 17, 1960, p. 7 (black-and-white illu.).
- Kunsthaus Lempertz, Cologne, 2013, lot 316 (color illu.).



Pechstein drawing in Leba, ca. 1936, photo by Erika Kruse.

- In 1921, the year the work was made, Pechstein discovered Leba on the Baltic coast as his artistic happy place which would remain his second home until 1945
- In rich and high-contrast colors, with atmospheric reflections and a fascinating depth effect, Pechstein composed an enchanting summer idyl
- In terms of color and expressive brushstrokes, the work builds a bridge between Pechstein’s Berlin “Brücke” period and the time in Leba, his new painter’s paradise
- In Leba, the artist met his future wife Marta Möller
- Comparable works from this era are in renowned museums like the Nationalgalerie in Berlin, the Stedelijk Museum in Amsterdam and the San Diego Museum of Art



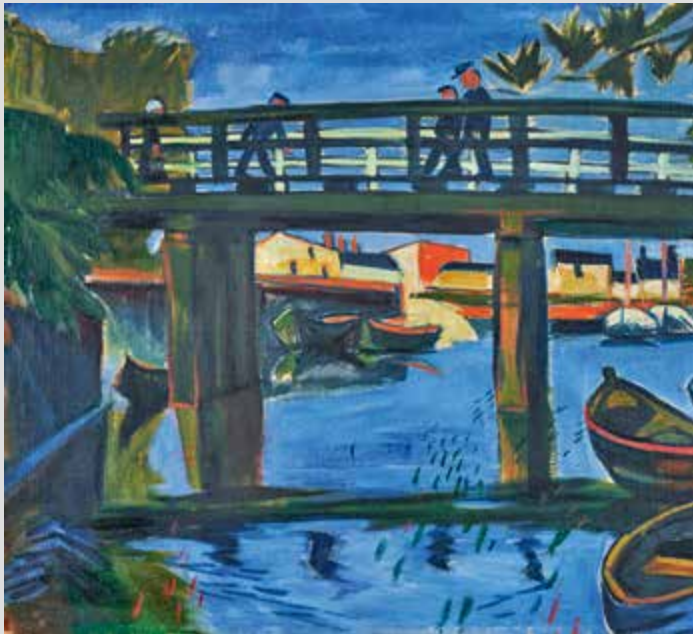
### Painter’s paradise on the Baltic Sea

In 1909, Pechstein traveled to the Baltic Sea for the first time, to the small town of Nida on the Curonian Spit in what was then East Prussia. In the years that followed, the artist made the local landscape and the simple life of the fishermen and farmers the main motif of his works. In 1920, however, the stays in Nidden ended for the time being after the village fell under the administration of the newly founded League of Nations after the First World War and the Treaty of Versailles and was later given to Lithuania. However, the artist could not do without the annual several-months-long stays on his beloved Baltic Sea, and so he chose the coastal town of Leba in what was then Pomerania as his new summer home the following year. Making it his second home, he returned regularly until 1945.



In his “Erinnerungen” (Memoirs), the artist wrote about Leba in retrospect: “In April 1921 I went looking on my own, with only the most essential material in my backpack. According to the map, there was a similar spit in East Pomerania, between Lake Leba and the Baltic Sea. [...] Not only did I learn to appreciate this coast, I loved it. [...] It gave me a sense of security that helped me from going under after the war.” (Max Pechstein, Erinnerungen, Stuttgart 1960, pp. 107f.)

The village of Leba is located on a narrow, almost island-like spit between the lakes Leba and Sarbsko and the open sea. Even in Pechstein’s time, it was a popular, yet not overcrowded, small seaside resort, surrounded by a still very original dune landscape. The artist found the retreat he had been looking for, his personal paradise away from the noisy, hectic and anonymous city of Berlin: “But I admit that the city depresses and occasionally paralyzes me; I need air, sky and a wide view above me.” (Pechstein in a letter to Walter Minnich, probably on March 1922, quoted from: ex. cat. Hamburg 2017, p. 149)



Herrmann Max Pechstein, Brücke (Leba), 1921, oil on canvas, Kunstsammlungen Zwickau. © Pechstein Berlin / VG Bild-Kunst, Bonn 2023



Herrmann Max Pechstein, Früher Morgen, 1921, oil on canvas, Portland Museum of Art, Portland (Maine), on loan from a private collection. © Pechstein Berlin / VG Bild-Kunst, Bonn 2023

**The picturesque ‚Mühlengraben’ (Mill Ditch)**

The painting offered here was created during Pechstein’s very first stay in Leba in 1921. Following his Easter “discovery voyag”, Pechstein and his then wife Lotte went to Leba together in May. They stayed at ‘Strandhotel Möller’, where the artist met the owner’s daughter Marta Möller, his future second wife, and her sister Liese. The two would become his preferred models and he captured them in numerous drawings and paintings. Until his departure in October 1921, Pechstein also painted some views of the coast and the dune landscape, as well as seascapes and pictures of Leba.

Pechstein showed the picturesque ‘Mühlengraben’ the way it winds through town lined with trees and bushes with two fishing boats bobbing on the water and one of the two wooden bridges. The mill ditch, the trees towering over it and the reflection on the water surface lead the eye into the picture’s depths. Pechstein uses few but rich and strong colors, which are repeated in the sophisticated reflection on the water: He shows the plants in green, the buildings in red tones, the paths in a warm yellow and the sky in clear blue tones.

**The creative time between the wars**

The early 1920s marked a quite extraordinary and very fruitful creative phase in which Pechstein captured the surroundings of his adopted homeland on canvas with an expressive, warm-toned color palette, thus creating a certain chromatic similarity to the widely-noticed pictures of the South Seas from 1914. The result is an extremely balanced, harmonious picture, both in terms of composition and color, which can certainly be considered a particularly successful example of these creative years after the First World War. With his flat yet detailed painting style and the strong colors, Pechstein expressed his intense experience of nature, as well as his inner world and thus achieved his very own expressionist visual language.



The mill race in Leba, postcard, ca. 1920, private collection.

The works from the miserable post-war years, of which the present one is a prime example, document a kind of artistic rebirth and testify to him emotionally coping with the war trauma. The artist achieved such a harmonious, strong unity of form, content and color - particularly in the landscape depictions made during his stays at the Baltic Sea in the 1920s – that he conveys his deeply felt connection to nature and the simple life at the coast without any dramatic exaggeration (cf. ex. cat. Max Pechstein im Brücke Museum, Munich 2001, p. 19). [CH]





# ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

## Azuro. 1952.

Oil on canvas.  
Signed and dated in lower left. Signed, dated and titled on the reverse.  
100 x 125 cm (39.3 x 49.2 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 17.34 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

### PROVENANCE

- Elly Nay, Berlin.
- Galerie Günther Franke, Munich (1957, with the label on the reverse).
- Private collection, Stein near Nuremberg.
- Private collection Southern Germany.

### EXHIBITION

- Deutsche Malerei und Plastik der Gegenwart, Deutscher Künstlerbund, 2nd exhibition, Staatenhaus der Messe, Cologne, June 7 - August 7, 1952, cat. no. 171 (with the exhibition label on the reverse).
- 116. Frühjahrsausstellung, Kunstverein Hanover, 1954, cat. no. 176.

### LITERATURE

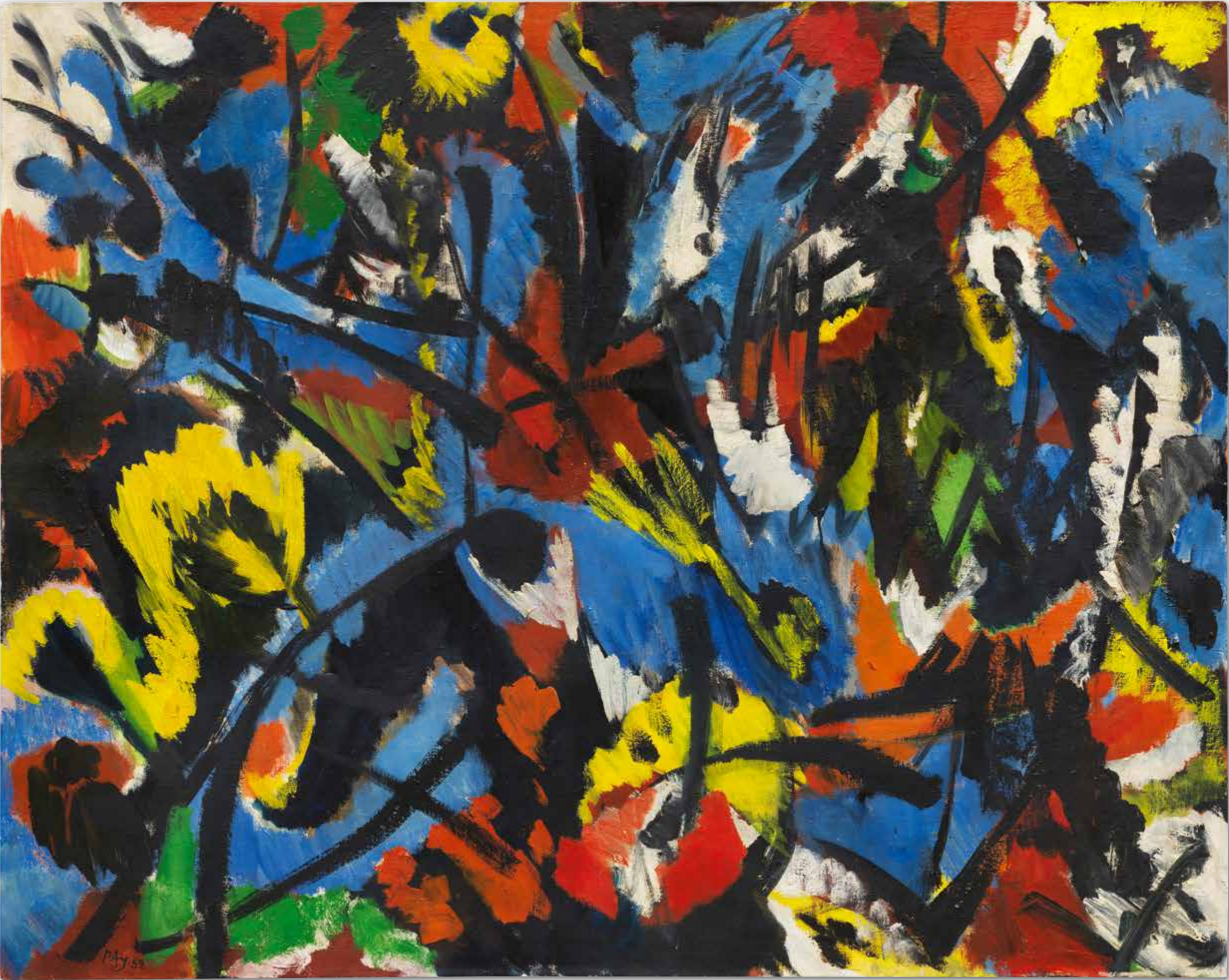
- Aurel Scheibler/Siegfried Gohr, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. II: 1952-1968, Cologne 1990, no. 616 (fig.).
- Karl & Faber, Munich, 151st auction, November 29/30, 1979, lot 1865 (fig., plate 7).

In the winter of 1951, Ernst Wilhelm Nay left his studio in Hofheim im Taunus and moved to nearby Cologne. In the metropolis on the Rhine, the artist found a modest attic apartment in the Braunsfeld district where he set up his studio. In contrast to the tranquil rural Hofheim, a whole new and optimistic attitude towards life prevailed in the densely populated area, although Cologne, like so many German cities, was still clearly marked by war damage. A dynamic atmosphere of a new beginning was palpable and would soon catch the artist and inspire him to a new work group, the so-called “Rhythmic Pictures” (1952-1953). Works from this group testify to Nay’s transition to purely abstract painting. The color is clearly liberated from any representational reference and covers the canvas in rhythmically dissolved surfaces entirely free from hard contours and geometric forms. The titles of the works in this group also reflect the pronounced dominance of color, or as Werner Haftmann once paraphrased it: “The special evocative quality of a color was conjured up by a suggestive word.” (Werner Haftmann, E. W. Nay, Cologne 1960, p. 148) They bear titles such as “Silbermelodie” (Silver Melody) “Orange merkurisch” (Orange Mercurial) or “In schwarzen Takten” (In Black Beats) and incidentally reveal echoes of the world of music. It was in Cologne that Ernst Wilhelm Nay first came into contact with electronic music, and it was during this creative phase that he is was also strongly influenced by the progressive music of artists such as Boulez, Nono, or Stockhausen.

The work “Azuro”, on the other hand, does not seem to need any reinforcing adjective or metaphor and stands entirely on its own. A

- In “Azuro”, the dominant blue sets the expressive rhythm of this highly dynamic composition
- The work bears the positive spirit of the post-war era in Cologne that also found expression in the New Music of Boulez, Nono or Stockhausen
- The year the work was made, Nay’s purely abstract creative period commenced with the ,Rhythmic Pictures’
- For the first time on public display in the exhibition of the ,Deutsche Künstlerbund’ in the year of its creation
- Family-owned for 44 years

strong azure blue, often used as a synonym for the blue of the sky, dominates the composition. However, the strong contrast of dark red to orange tones and bright lemon yellow means that the blue does not gain the upper hand, but is surrounded by white accents and green nuances, blending into the dense mesh of colors. These color chords are accompanied, as is so typical of works of this period, by black line structures. They do not limit or border the color, but rather set the pace. They structure the picture, allow the eye to jump between the deep black and the radiant glow of the colors, and in harmony with the color fields create a kind of movement that can be transferred to the body. “Azuro” seems to perfectly reflect the spirit of post-war Cologne and the new attitude towards life after the deprivations of war. It bears the rhythm of the period it was created and is emblematic of the increasing spread and recognition that abstract art saw in Germany. The work was first exhibited at the 2nd exhibition of the Deutscher Künstlerbund in Cologne in 1952, the year it was made. Even though the new art movement had already started to develop during the war and “appeared to some as a flashing sign of freedom in the time of total oppression” (Ingo F. Walther (ed.), Karl Ruhrberg, Kunst des 20. Jahrhunderts, Vol. I, Cologne 2005, p.234). In the post-war period, however, abstract art fully unleashed its powers in Germany and Ernst Wilhelm Nay - as “Azuro” from 1952 impressively demonstrates – undoubtedly was one of its most important representatives. [AR]







WILLEM DE KOONING

1904 Rotterdam – 1997 Springs near East Hampton/New York

Garden Landscape. 1977.

Oil on a double page of newsprint from January 23., 1977, laid on canvas. Signed in lower right. 56,5 x 71,7 cm (22.2 x 28.2 in).

🔊 Called up: December 8, 2023 – ca. 17:36 h ± 20 min.

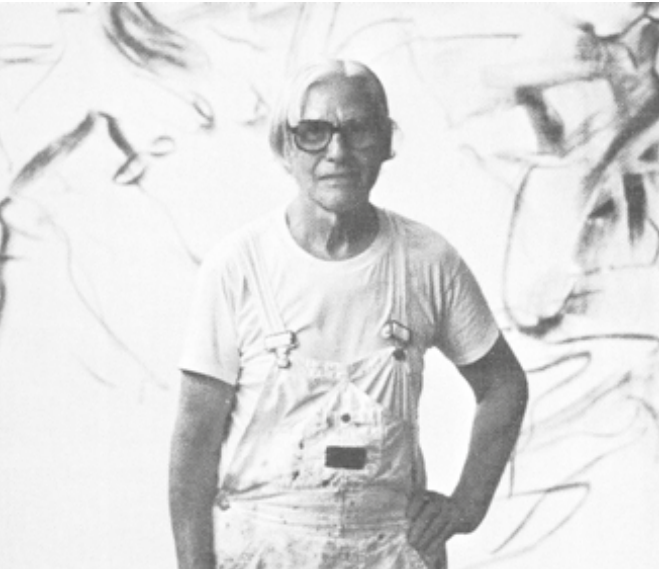
€ 90.000 – 120.000 (R/N, F)  
\$ 94,500 – 126,000

PROVENANCE

- Private collection Washington, D.C. (acquired from the artist).
- Private collection New York (acquired from the above).
- Washburn Gallery, New York (with the gallery label on the reverse).
- C&M Arts, New York.
- Waddington Galleries, London (with the gallery label on the reverse).
- Private collection Chicago (since 1997, acquired from the above).

LITERATURE

- American Art: A selection from Waddington Galleries, London 1997, cat. no. 7 (fig.).



Willem de Kooning in his atelier in East Hampton, 1982.

The Landscape at the Center

Willem de Kooning is considered a leading representative of Abstract Expressionism and is celebrated as a key figure of 20th century painting in the United States. In Europe, however, the artist, who was born in Rotterdam in 1904 and died in New York in 1997, the wonderful depths of his creation have not yet been fully discovered. This is especially true of his work from the 1960s and 1970s, when he lived and worked - withdrawn from big city life - on Long Island, where the creations would be shaped by the elemental

- Willem de Kooning’s abstractions are not based on what he saw but what he felt
- He participated in the Kassel documenta three times: In 1959, 1973 and 1977, the year the work was made
- Works by de Kooning are absolutely rare on the European auction market
- A comparable work on newsprint from 1976 is in the Museum of Modern Art in New York
- Scoring 66 million dollar, a landscape from the same year fetched the world record price

experience of the landscape on the coast of the Atlantic Ocean; here, to be sure, the figuration that de Kooning never really abandoned took another developmental steps: merging man and landscape, the reciprocal intertwining of body and landscape in new color and passionate gesture. Thus, the details must be seen in a wider context that connects de Kooning’s biography with his most important creative impetus drivers-particularly his preoccupation with landscape. From an art-historical perspective, de Kooning is one of the artists of Abstract Expressionism particularly celebrated for his paintings of women, which he had developed over nearly thirty years since the early 1940s - and not the landscape. His landscapes may also suggest an underlying tradition in his work, but they are also very abstract and sometimes reveal their source of inspiration only in the title, as is the case with the present work “Garden Landscape”.

From 1963 on, de Kooning was living in Springs, East Hampton, a rough coastal landscape. Accordingly, it is not far-fetched to associate the color blue - as here - with de Kooning’s landscape motifs. Even though we certainly discover this blue in his pictures of women, too, one gets the impression that the female figure acts like a landscape for de Kooning, that there is a perpetual metamorphosis between landscape and figure. Perhaps, as is the case here, it is the aura of nature but with the warm, sandy yellows, in turn washed around by the intense blues. “I go to Louse Point, a beautiful beach on Long Island Sound, where the water is calm, not a wild ocean. I think about it. The water reflects, but I reflect on the water.” (quoted from David Anfam, Willem de Kooning: Garden in Delft: Landscapes, New York 2006) Does this landscape tells us anything about flowing water?



“There is a time in life when you just go for a walk: and you walk in your own landscape.”

Willem de Kooning.





Willem de Kooning in East Hampton, 1968.

As early as 1959, de Kooning spent his summers in the East Hamptons, escaping the noisy urban Manhattan - like his contemporaries Jackson Pollock and Arshile Gorky, who had also moved to the countryside. In 1963, he left New York for good and settled in the light-flooded, quiet atmosphere of the coastal region of the Hamptons. After he had been occupied solely with sculpture and graphic art between 1969 and 1975, he returned to painting in 1975. The light of the ocean, the vegetation and the play of light on the long sandy beaches unleashed a new painterly power and virtuosity in Willem de Kooning. The paintings created in the East Hamptons between 1975 and 1978, are among the most sought-after in the artist's oeuvre today.



Willem de Kooning, Untitled, 1970, oil on a page of the New York Times from 15.11.1970, mounted on canvas, Museum Ludwig, Koblenz. © The Willem de Kooning Foundation, New York / VG Bild-Kunst, Bonn 2023

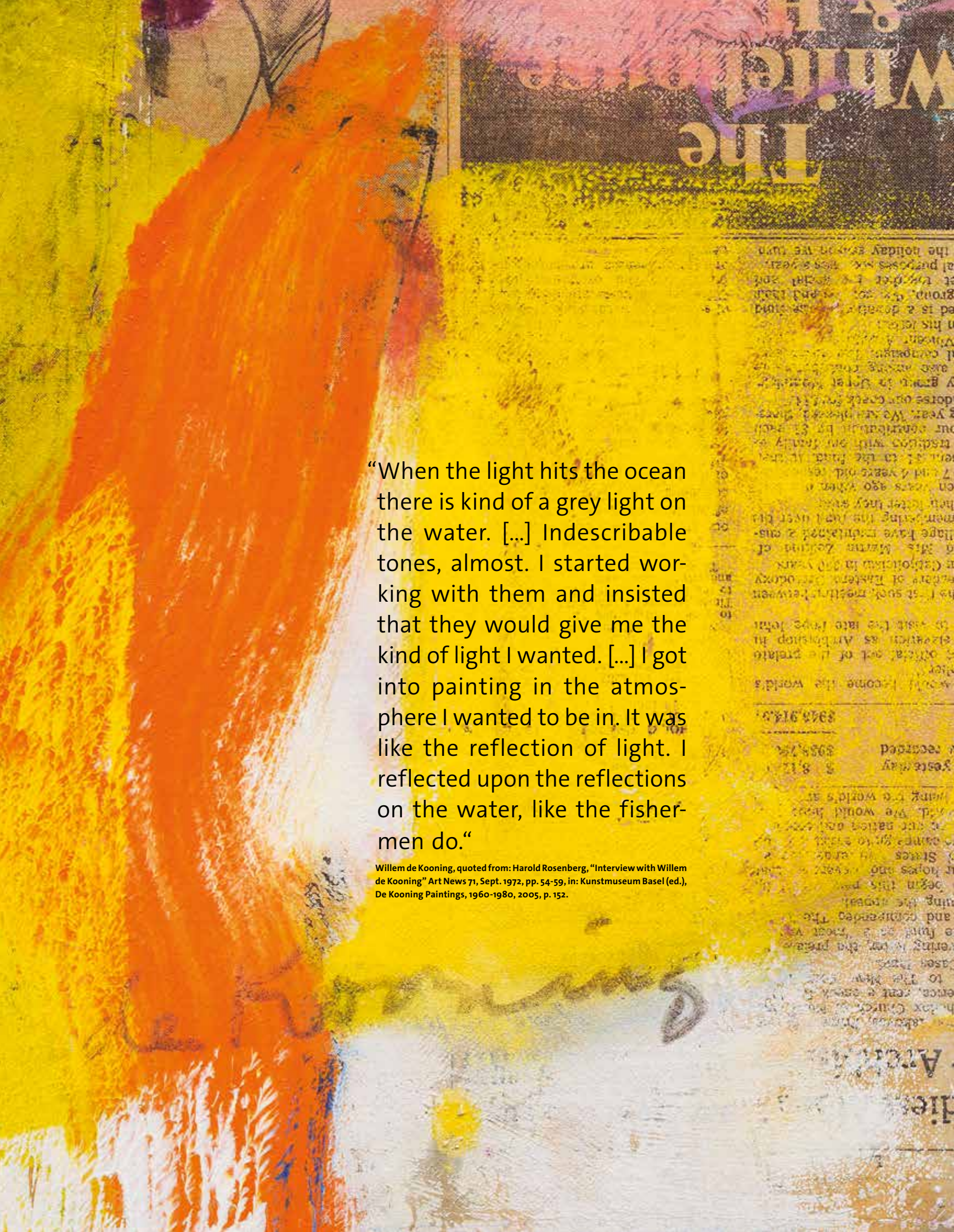
#### Colorful transformation of the landscape

It can be assumed that de Kooning bases the painting on an actual landscape, which then appears as a result of associations in colored layers and asks the viewer to arrange the pictorial elements for himself and to bind them into a whole: The strong, dark blue color in the upper half of the painting, which is balanced by an underlying field of yellow-ochre with red gestures and brown brush marks, in order to sense the compositional character of these landscapes in contemplative observation. It can be assumed that de Kooning insisted on a transformation of reality, however, in doing so he does not so much mean the abstraction of what he sees but the account of the sensation in his painting. Certainly, some vague form of beach can be associated with the blue color value 'sky' and the color field below it, but more in the sense of an emotional and highly subjective association. And, of course, this landscape was also created with de Kooning's typical strong brushstroke rhythm. A painterly gesture that even in this relatively small composition shows the expansive stroke characteristic of him.

Landscapes by de Kooning are characterized by an expressive painting style and high degree of gestural abstraction. Sometimes, as is the case in the present work, the titles help the viewer to approach his impulses and the landscape begins to form in the mind's eye. And furthermore: Willem de Kooning paints this landscape on a double page of the New York Times from Sunday, January 23, 1977, which doesn't tell us anything about the exact date of origin. [MvL]




Willem de Kooning, Untitled VIII, 1977, oil on canvas, private collection. © The Willem de Kooning Foundation, New York / VG Bild-Kunst, Bonn 2023



“When the light hits the ocean there is kind of a grey light on the water. [...] Indescribable tones, almost. I started working with them and insisted that they would give me the kind of light I wanted. [...] I got into painting in the atmosphere I wanted to be in. It was like the reflection of light. I reflected upon the reflections on the water, like the fishermen do.”

Willem de Kooning, quoted from: Harold Rosenberg, “Interview with Willem de Kooning” Art News 71, Sept. 1972, pp. 54-59, in: Kunstmuseum Basel (ed.), De Kooning Paintings, 1960-1980, 2005, p. 152.



An abstract painting featuring a central horizontal band of bright yellow and orange, which appears to be a layer of paint applied over darker, more textured areas of deep blue and green. The brushstrokes are visible and expressive, creating a sense of depth and movement. The colors are vibrant and saturated, with the yellow and orange band acting as a focal point against the darker background.

“I understand my paintings as a summation of structures. A sedimentation of razor-thin layers. [...] But what is striking is that the underlying structure always breaks through, even if a new layer has a completely different motif and color.”

Per Kirkeby, ex. cat. Tate Modern, London et al, 2009/10, p. 10



20

PER KIRKEBY

1938 Copenhagen – 2018 Copenhagen

Ohne Titel. 2011.

Oil on canvas.  
Monogrammed and dated on the reverse. 200 x 160 cm (78.7 x 62.9 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 17:38 h ± 20 min.*

€ 150.000 – 250.000 (R, F)  
\$ 157,500 – 262,500

PROVENANCE

- Galerie Michael Werner, Cologne  
(directly from the artist, with the label on the stretcher).
- Private collection Germany.

EXHIBITION

- Per Kirkeby. Maler-Forscher-Bildhauer-Poet, MKM Museum Küpper-mühle, Duisburg March 16 - May 28, 2012, fig. p. 133.
- Kirkeby. Epiphany, Ny Carlsberg Glyptotek, Copenhagen, September 7 - December 30, 2012, fig. p. 30.



Karl Friedrich Schinkel. Felsentor, 1818,  
oil on canvas, Alte Nationalgalerie, Berlin.

Per Kirkeby, who died in his hometown Copenhagen in 2018, is considered the most internationally renowned Danish artist of his generation and one of the most important European contemporary artists. The style of the trained geologist is inimitable. Kirkeby’s paintings, which he often starts from the edges, have no real center and negate any hierarchy of pictorial elements. In their creation, the artist rather seems to follow the unpredictable course of his intuition, which allows the composition to grow and emerge like a thought. In his article for the catalog of the exhibition at the Museum Kunst Palast and Tate Modern in 2009/10, Richard Shiff described Kirkeby a “reverse Picasso”.

- Kirkeby’s painting conveys atmospherically condensed landscape impressions and gains inspiration from nature and the landscape painting of Romanticism
- This powerful and radiant colorfulness is very rare in Kirkeby’s oeuvre
- Large-format paintings in radiant colors from this creative period are considered the artist’s most sought-after works
- The exhibition “Wildnis” at Schirn Kunsthalle, Frankfurt a. Main (2018), featured Kirkeby’s work alongside works by Max Ernst, Henri Rousseau, Georgia O’Keeffe, and Gerhard Richter
- Kirkeby’s paintings are in renowned museums like the Museum of Modern Art, New York, Tate Modern, London, the Centre Pompidou, Paris, and the Statens Museum for Kunst, Copenhagen

Unlike Picasso’s analytical Cubism, Kirkeby’s paintings do not formally dissect an object and break it down into a multitude of perspectives, but rather write down a thought as if on a blackboard or notepad from the combination of individual elements. The present large-format work in a radiant color scheme that is rare in Kirkeby’s oeuvre, is a wonderful testimony of his creative play with inspirations from nature and atmospherically condensed landscape impressions, which he primarily found in his Nordic homeland. In part, however, Romantic landscape painting also served him as an important source of inspiration. The structures borrowed from nature, such as water, trees, mountains, stones, and caves, do not result in a homogeneous landscape painting. They are rather laid out two-dimensionally according to the principle of all-over painting, thus leaving room for a variety of associations. Kirkeby’s paintings demand an absolute devotion to the colorful optical impression, they make us close observers of those unique colored sediments, those dynamically rendered and mutually overlapping sensory impressions and emotional worlds. The geologist Per Kirkeby was an extremely sensitive observer and he expects this exact calmness and devotion from the recipients of his work. [JS]







# ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

## Morningstar. 1963.

Oil on canvas.  
Lower right signed and dated, with a dedication in lower left.  
Once more signed on the reverse. Inscribed “Nay-Morningstar-1963” on the stretcher. 65,5 x 60,5 cm (25.7 x 23.8 in).

🕒 *Called up: December 8, 2023 – ca. 17.40 h ± 20 min.*

€ 200.000 – 250.000 (R/D, F)  
\$ 210,000 – 262,500

### PROVENANCE

- From the collection of Mr. and Mrs. Harry A. Brooks, New York (since 1963, wedding gift from the artist).
- Private collection USA.

### LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay, catalogue raisonné of oil paintings, volume II, 1952-1968, cat. no. 1071
- Christie’s, London, October 17, 2015. lot 256.

Ernst Wilhelm Nay is one of the most important post-war artists in Germany and is considered a pioneer of abstract painting. His oeuvre is divided into a succession of different creative phases, some of differ quite strongly from one another. It is fascinating to observe the clarity and stringency with which the artist understood his work as an organic cosmos, in which becoming and growing, rhythm and dynamics, are among the essential driving forces. In 1963, Ernst Wilhelm Nay began to develop his previously conceived motifs of the Disk Pictures and attained a series of works he titled “Augenbilder” (Eye Pictures), which would make for an apex in Nay’s oeuvre. He showed a total of nine monumental paintings from the series in the extremely important exhibition documenta III. In the “Eye Pictures” he covered the disks with pointed, oval shapes to which he adds a dark dot in the center, creating the image of an eye. Hence Nay addresses the traditional theme of observing and being observed and reverses the viewing situation. Elisabeth Nay-Scheibler describes the works as a “newly won painterly freedom employed with a great spirit” (quoted from: Museum Ludwig, Cologne (ed.), Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, volume II 1952-1968, Cologne 1990, p. 238). In this sense, the present work also testifies to exactly this painterly freedom and to the vitality of the composition. What is particularly appealing about this work are the strong contrasts of the primary colors red, blue, and yellow, the play of delicate, lucid colors with their dark-colored contrasts, and the juxtaposition of prominently placed eye forms and gestural abstraction. “With the Eye Pictures, Nay opened up the view into the cosmos, to phenomena previously intended by the analogy to music. His color, guided by the both haunting and simple sign of the eyes, explores hitherto unknown realms and gains an undreamed of radiance. The frequently used primary colors of the Eye Pictures allow the painting to extend the pictorial body into infinity. What had already been alluded to in the symbolic-magical paintings, now becomes a view into the cosmos of painting, which, in turn, reverberates into the observer’s space. Since the Disk Pictures, the leitmotif of front and back of the pictorial structure have been interpreted as a means to look into the space and the waft these qualities exert on the viewer [...]” (quoted from: Siegfried Gohr, Einführung in das Werk von E. W. Nay, in: Scheibler Vol. 1, p. 23). At the same time, “Morningstar” is a very personal painting, as the artist gave it to Harry Brooks, director of Knoedler Gallery, and his wife as a wedding gift. The previous year, Nay had had a major solo exhibition at the famous New York gallery. [SM]



- Particularly dense composition in all shades of blue and in a charming format
- Part of the important work group of the “Eye Pictures”
- A very personal work: Nay gave “Morningstar” to Harry A. Brooks, director of Knoedler Gallery as a wedding gift. This helped him to his breakthrough in the USA



# GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Alster (Hamburg). 1963.

Oil on canvas.  
Signed and dated on the reverse. 62 x 84 cm (24.4 x 33 in). [J5]

🕒 Called up: December 8, 2023 – ca. 17.42 h ± 20 min.

€ 1.000.000 – 1.500.000 (R/N, F)  
\$ 1,050,000 – 1,575,000

## PROVENANCE

- Galerie René Block, Berlin.
- Klaus E. uad U. Momm Collection, Bremen (presumably acquired from the above - 1995, Christie's New York, May 3, 1995).
- Galerie Orangerie-Reinz, Cologne.
- Olbricht Collection, Essen.
- Private collection Northern Germany.

## EXHIBITION

- Vorgartenausstellung, Galerie Parnass, Wuppertal, February 1964 (still with the blank margin that Richter removed at a later point).
- Gerd Richter. Fotobilder, Portraits und Familien, Galerie Friedrich & Dahlem, Munich, June 10 – July 10, 1964.
- Kunst des 20. Jahrhunderts aus privaten Sammlungen im Lande Bremen, Kunsthalle Bremen, June 30 - September 15, 1985.
- Gerhard Richter. Bilder / Paintings 1962-1985, Städtische Kunsthalle, Düsseldorf / Neue Nationalgalerie, Berlin, January 18 - June 1, 1986.
- Gerhard Richter. Landschaften, Sprengel Museum, Hanover, October 4, 1998 - January 3, 1999 (fig. p. 41).
- Gerhard Richter, K2o Grabbeplatz, Kunstsammlung Nordrhein-Westfalen, Düsseldorf. February 12 - May 16, 2005.
- Gerhard Richter, Städtische Galerie im Lenbachhaus, Munich, June 4 - August 21, 2005 (fig. p. 102).
- Gerhard Richter. Bilder einer Epoche, Bucerius Kunst Forum, Hamburg, February 5 - May 5, 2011 (illu. p.128).

## LITERATURE

- Dietmar Elger, Gerhard Richter, catalogue raisonné, vol. 1, 1962-1968, Ostfildern 2011, pp. 65-66, no. 10 (fig.).
- Gerhard Richter, 36. Biennale in Venedig (Deutscher Pavillon), Essen 1972 (fig. p. 48).

- **First black-and-white landscape and at the same time the first townscape in Gerhard Richter’s oeuvre**
- **Paintings from the 1960s are among the most sought-after works**
- **Works from the group of townscapes are extremely rare on the international auction market**
- **The city view “Cathedral Square, Milan” (1968) set a world record in 2013 (source: artnet.com)**
- **Prominent exhibition history: In 1964 in the legendary “Front Yard Exhibition” at Galerie Parnass, which was seminal for Richter’s work and since then shown in many important Richter exhibitions**

- Gerhard Richter. Bilder / Paintings 1962-1985, exhibition catalog Städtische Kunsthalle Düsseldorf et al, 1986 (fig. p. 6).
- Gerhard Richter. Werkübersicht / Catalogue raisonné 1962-1993, exhibition catalog Kunst und Ausstellungshalle der Bundesrepublik Deutschland, Bonn et al, vol. III, Stuttgart 1993 (fig. no. 10).
- Christie's, New York, Contemporary Art Auction, May 3, 1995, lot 32, p. 70 (fig. p. 71).
- Ulrich Pohlmann, Eine andere Natur. Das Fotoarchiv des Künstlers von Barbizon bis Gerhard Richter, in: Jahrbuch 13, Bayerische Akademie der Schönen Künste, vol. 1, Munich 1999, p. 432 (illu. p. 433)
- Rainer Unruh, Max Beckmann/Gerhard Richter, in: Kunstforum international, Jan./Feb. 1999, p 366.
- Dietmar Elger, Gerhard Richter. Maler, Cologne 2002, p. 164.
- Armin Zweite, Sehen, Reflektieren, Erscheinen. Anmerkungen zum Werk von Gerhard Richter, in: Exhibition catalog Gerhard Richter, K2o Grabbeplatz, Kunstsammlungen Nordrhein-Westfalen, Düsseldorf, 2005, pp. 19-21 (fig. p. 102).
- Dietmar Elger (ed.), Gerhard Richter. Landschaften, Ostfildern 2011 (fig. p. 7).
- Dietmar Elger, Das gemalte Foto. Gerhard Richter im Atelier, in: Gerhard Richter, Bilder einer Epoche, exhibition catalog Bucerius Kunst Forum, Hamburg, 2011, p. 68 (fig. p. 128 and p. 197).
- Uwe M. Schneede, Kommentiertes Verzeichnis der ausgestellten Werke, in: Gerhard Richter. Bilder einer Epoche, exhibition Bucerius Kunst Forum, Hamburg, 2011, p. 197 (fig. p. 128 and p. 197).
- Francesco Zanot, Gerhard Richter, in: Walter Guadagnini (ed.): Photography. From the Press to the Museum 1941-1980, Milan 2013 (illu. p. 219).
- Gerhard Richter/Götz Adriani, Gerhard Richter 1962 bis 1969 (interview), in: Die jungen Jahre der alten Meister. Baselitz – Richter – Polke – Kiefer, Staatsgalerie Stuttgart, 2019, p. 118.
- Armin Zweite, Gerhard Richter. Leben und Werk. Das Denken ist beim Malen das Malen, Munich 2019, p. 224 (illu. p. 224).
- Almuth Spiegler, Spielfelder, in: art. Das Kunstmagazin, October 2020, p. 33.







Alster (Hamburg) in the front garden exhibition of the gallery Parnass Wuppertal, 1964.



Richter, Polke, Lueg and Kuttner in the front garden of Galerie Parnass Wuppertal, 1964.



Stern, October 27, 1963, Hamburg photograph with the caption “The lights on the Alster illuminate stiff affability. The long nights are only at the harbor.”.

#### The “Front Yard Show” in Wuppertal - Richter’s New Realism

The spontaneous show in the garden, or rather the front lawn, of the Wuppertal Galerie Parnass on a cold day in February 1964 was seminal for Richter’s artistic career. The present painting “Alster (Hamburg)” was part of this legendary event. The gallery owner Rolf Jährling recalls: “One day in 1964, the group of ‘Capitalist Realists’, that’s Fischer-Lueg, Richter and Polke, called to see if they could show their stuff. ‚Sure,‘ I said, ‚of course!‘ And a little later the bell actually rang and there they were at my door with a small delivery truck with a tarpaulin [= waterproof tarpaulin]. “‘Come out,’ they said.” (quoted from: <https://zadik.uni-koeln.de/homepage/default.aspx?s=470>). Gerhard Richter, Sigmar Polke, Konrad Lueg and Manfred Kuttner, at that time still students at the Düsseldorf Academy, presented their paintings, leaning them against the trees and bushes in the gallery’s snow-covered front garden. Jährling documented this creative attack by the up-and-coming young generation of artists with his Minox camera. His photographs from that time also show Richter’s fascinating city view “Alster (Hamburg)”. It is based on an detail from a photograph published in the magazine “Stern” in October 1963. This detail, along with other iconic

Richter motifs, is now part of Richter’s famous “Atlas” collection. In addition, plate 10 also shows a photograph from a Kodak advertisement Richter took from ‘Stern’ magazine for his famous black-and-white painting “Motorboot” (1965, permanent loan at State Art Collections, Dresden), as well as the newspaper clippings used for the photo paintings “Bomber” (1963) or “Mother and Daughter (B.)” (1965), which shows Brigitte Bardot with her mother. The “Front Lawn Show” of the young Düsseldorf painters convinced the Wuppertal gallerist Jährling: He dedicated the first exhibition “Neue Realisten. Richter, Polke, Lueg” to these promising young representational positions in art on November 20, 1964. As early as in the summer of 1964, “Alster (Hamburg)” was shown in Munich as part of Richter’s first solo exhibition “Gerd Richter. Fotobilder” at Galerie Friedrich and Dahlem. In addition to the wonderfully blurred Hamburg panorama, they also showed other early photo pictures like “Tisch” (1962), “Schloss Neuschwanstein” (1963), “Kuh” (1964), “Bomber” (1963) and “Familie am Meer” (1964), all of which are owned by important international museums and private collections today.

**The Photo Paintings – Perfect Balance Between Sharpness And Blur**  
Standing in front of Richter’s first townscape “Alster (Hamburg)”, the wide Hamburg panorama from 1963 in evening light, one quickly senses the outstanding quality of Richter’s painting: It is the fascinating combination of closeness and distance that Richter’s unique painting technique evokes. Richter right away conceals what he initially brought onto the canvas in finest details behind a delicate painterly veil of an even, gentle painting with soft brushes. However, it’s not just the technical mastery that impresses in “Alster (Hamburg)”, but also Richter’s keen eye in screening and selecting the photographic material from print media and private photo albums, and which ultimately helps him to identify the perfect image section of the printed template. This process becomes particularly well comprehensible in the rich contrast city silhouette of “Alster (Hamburg)”, since the photograph published in “Stern” on October 27, 1963 has an even stronger panorama format. Richter only selected the right half of the picture as basis for his painting, where the tree branches only partially reveal the view of the city skyline on the other bank of the Alster.

In the present work he entirely focuses on the fascinating contrast between fore- and background, between light and shadow and an objectivity that is partially covered by the abstract structures of the branches and thus additionally veiled. “Alster (Hamburg)” shows a wonderful combination of the representational elements of a townscape with the abstract, superimposed structures of the foreground, thus anticipating elements that can be found in landscape paintings from the late 1990s, such as “Sommertag” (1999) (Albertina, Vienna), and which, in return, are ultimately decisive for Richter’s late abstract works. Richter realized not only the finest transitions by using a wide variety of brushes, but even attained a completely homogeneous pictorial surface: “I blur to make everything the same, everything equally important and equally unimportant. I smudge so it doesn’t look artsy and crafty, but technical, smooth and perfect. I blur so that all the parts move together a little. I might also wipe out what I regard as too much unimportant information.” (Gerhard Richter, Notizen 1964/65, quoted from: Gerhard Richter, Text, Cologne 2008, p. 33). “Alster (Hamburg)” is an outstanding testimony to Richter’s artistic struggle for the perfect balance between sharpness and blur, between photorealistic perfection and the seemingly random process of subsequent blurring, which hides the objective motifs behind a gentle veil and thereby creates that unique poetic otherworldliness that characterizes Richter’s painterly work.



Bernardo Bellotto (Canaletto), Dresden from the Right Bank of the Elbe, 1748, Gemäldegalerie Alter Meister, Dresden.

“Gerhard Richter [...] is considered [...] the world’s most important post-war painter. More than a million people saw his most recent retrospective, and his work is celebrated by both art history as well as the art market: paintings by Richter, especially earlier ones, fetch hammer prices in double-digit millions at international auctions.”

Catrin Lorch, Süddeutsche Zeitung, June 18/19 2016, no. 139, p. 24.

#### Pure Painting – The Townscape in Richter’s Work

Richter’s dreamful view of Hamburg, “Alster (Hamburg),” is the first townscape in the official counting in Richter’s oeuvre, which Richter began with the painting “Tisch” from 1962, created after he had moved to Düsseldorf. Richter completed his studies at the University of Fine Arts in his hometown Dresden with a diploma in mural painting in the mid-1950s and worked there as a master student, accepting state commissions from the GDR government. During this time, he primarily created murals and an early painterly body of works, of which only a few survived. In retrospect, Richter excluded these works from his official oeuvre. It is said that a Dresden townscape was among these works. As a young art student in Dresden, Richter must have inevitably dealt with the art-historical tradition of veduta painting, as famous panoramic views of Dresden by the Venetian painter Bernado Bellotto, known as Canaletto, executed in fine Old Master painting in the mid-18th century, have always been key pieces of the ‘Gemäldegalerie Alte Meister’ in Dresden. The comparison with Canaletto and the Old Master genre of the townscape, clearly shows how Richter seeks to engage with traditions when implementing this historically significant subject: like Canaletto, he chooses the traditional view of the city from the other side of the river bank. However, by using a photograph as a template, the reduction to black and white color values, and through his unique signature style of oscillating between sharpness and blur, he enters realms of an extremely modern visual language, which, owing to the use of photographic templates, contains elements of American pop art, while he attains a completely unrivaled painterly result.





Gerhard Richter, Domplatz Mailand, 1968, oil on canvas, sold at Sotheby's New York in 2013 for 29 million euros to an American private collection. © Gerhard Richter 2023

#### Gerhard Richter - Internationally Celebrated Artist

Today Gerhard Richter is not only associated with a range of superlatives with regards to the general acknowledgment of his work, but with his success on the international art market: He is nothing less than the most important German artist, whose impressive work has been with utmost appreciation making him one of the most expensive living artists. In 2020, the Metropolitan Museum of Art in New York honored the epochal work of the exceptional German artist with a grand solo exhibition "Gerhard Richter - Painting After All" (March 4 to July 5, 2020), while the Museum of Modern Art (2002) dedicated the retrospective show "Gerhard Richter. Forty Years of Painting" to an oeuvre that goes from black-and-white photo-based pictures to the late large abstract works in intensive colors. In view of the record prices that Richter's paintings fetch, his early blurred, representational photo paintings and his later abstract creations are on a par. In our collective memory, the name Gerhard Richter is primarily associated with early works like "Sekretärin" (1963, State Art Collections Dresden), "Motorboot" (1965), "Domplatz, Milan" (1968), "Ema (Akt auf einer Treppe)" (1966, Museum Ludwig, Cologne), and the so-called RAF cycle "Zyklus 18. Oktober 1977" (1988, Museum of Modern Art, New York). In these photo-based works, Richter not only invented a new objectivity, but also confronted the German post-war society with its contemporary history or - as is the case with the townscapes - with its national identity. Richter's first city view "Alster (Hamburg)" is one of this epochal early works. In 2011, it was part of the grand retrospective "Gerhard Richter. Bilder einer Epoche" at the Bucerius Kunst Forum in Hamburg, alongside other main works from this creative period provided by international lenders (fig. 9 and 10). Even if the respective motifs are usually no more than the formal starting point for Richter, it is precisely what makes the early black-and-white photo paintings so special. Once viewed, you can't get the unique gentle flow and the glowing blur in a mellow evening light of "Alster (Hamburg)" out of your head. Today most works of similar quality from this early and significant creative phase are in significant international private and museum collections. [JS]

With his unique way of working, Richter reinvented representational painting at a time when the abstract art of Informalism, "ZERO" and Concrete Art was en vogue in Europe and the shrill, graphic style of Pop Art began to conquer the USA. "New Realists" was the title of the exhibition that Rolf Jährling dedicated to the progressive representational works by the young Düsseldorf art students Richter, Polke and Lueg in November 1964. Apart from the painting "Verwaltungsgebäude" (Administration Building, 1964), today part of the renowned Fisher Collection at the San Francisco Museum of Modern Art, Richter did not revisit the genre before 1968, when he received a commission from Siemens AG to make the painting "Cathedral Square, Milan" (1968), which was auctioned in New York in 2013 and today holds the fourth highest hammer prices for a Richter painting at an international auction. In the course of his occupation with this painting, he also made a first series of "Stadtbilder" (Townscapes), for which Richter fragmented a large-format aerial painting of Milan into nine individual paintings. Other aerial views of Madrid, Munich, Paris and Frankfurt followed, all of which are in important international private collections and museums today and, with their coarse black-and-white flow, laid the basis for the later mountain and cloud pictures that ultimately led to the gray "Inpaintings".



Exhibition view of "Gerhard Richter, Bilder einer Epoche", Bucerius Kunst Forum Hamburg 2011 with Alster (Hamburg) on the back left side.

"Gerhard Richter has been making landscape pictures for more than 45 years. In the list of works, with the first entry made in 1962 and consistently kept since, they are mentioned as depictions of Neuschwanstein Castle [catalogue raisonné no. 8, Frieder Burda Collection, Baden-Baden] and as a view of the Alster in Hamburg at night [catalogue raisonné no. 10] as early as for the following year. No other subject has fascinated Gerhard Richter as much or occupied him for a comparable period of time. The number of landscapes has remained rather small. What makes for their significance is the outstanding status that they claim in the oeuvre in general and for the consistency with which Gerhard Richter has repeatedly placed them in an intuitive dialogue with other motifs and, above all, his abstract pictures."

Dietmar Elger, Landschaft als Modell, in: Dietmar Elger (ed.), Gerhard Richter. Landscapes, Ostfildern 2011, p. 17.





1933 Sverdlovsk – lives and works in Paris

Land and Sky (from “Incompatible Spaces”). 1994.

Oil on canvas.  
Signed and dated, as well as titled in English and Russian on the reverse.  
150 x 150 cm (59 x 59 in).

🕒 *Called up: December 8, 2023 – ca. 17.44 h ± 20 min.*

€ 100.000 – 150.000 (R/D, F)  
\$ 105,000 – 157,500

PROVENANCE

· Corporate Collection Ahlers AG, Herford (since 2006, acquired directly from the artist).

EXHIBITION

- Erik Bulatov. Incompatible Spaces, Galerie Reckermann, Cologne, November 11, 1995 - January 19, 1996; Galerie Renée Ziegler, Zürich, May 22 - June 30, 1996, ex. cat. p. 19 and p. 23.
- Erik Bulatov. Freiheit ist Freiheit, Kestner Gesellschaft, Hanover, February 24 - May 28, 2006, ex. cat. p. 71 (fig. p. 72).
- Erik Bulatov, That’s it!, State Tretyakov Gallery, Moscow, September 19 - November 19, 2006, ex. cat. p. 140.
- Vorletzte Warheiten. Russische Kunst zwischen Metaphysik und Konzept, Foundation Ahlers Pro Arte, Hanover, May 25 - August 25, 2013, cat. p. 34 and p. 43.

LITERATURE

- Kristin Rieber, Erik Bulatov. Catalogue Raisonné, Cologne 2012, no. 161, p. 181 (fig. p. 182).

Erik Bulatov was born in Sverdlovsk in the Urals in 1933. He studied at the Surikov Art Institute in Moscow from 1952-1958. Until 1989, he lived in Moscow and worked mainly as a book illustrator; in 1991 he briefly went to New York before he made Paris, where he has lived for the past 30 years, his new home. Bulatov and his close friend Ilya Kabakov both were members of a small but important group of Russian artists who found their own artistic forms of expression outside of Soviet state art regulations. He was part of a generation of artists that was on a quest to find new forms of expression beyond avant-garde and Socialist Realism. Early disillusioned by Soviet state regulations of the art scene during the Cold War, Bulatov developed his own non-conformist pictorial language. Although he continued to use iconography and insignia of Socialist Realism, he integrated them into pictorial compositions with an ironic notion. In doing so, he worked on several pictorial levels. Like transparencies, for example, he superimposed lettering, political symbols and figures, or silhouettes in a Communist red over land- and cityscapes. Bulatov is considered one of the leading representatives of Moscow Conceptualism and Sots Art, and in his work he transcends the ideological reality of the Soviet system to expose illusions and misrepresentations. “I try to use the language of Soviet reality, which is marked by political clichés and serves to represent ideology. Very personal things can be expressed in this official, impersonal idiom. I

• Along with Ilya Kabakov, Erik Bulatov belongs to a small group of artists who, contrary to the doctrines of state art, persistently developed their own free visual language

• Bulatov integrates the politically saturated visual language of Socialist Realism into his compositions with irony and subtly reinterprets its content

• Bulatov is one of the few Russian artists who fetch record prices on the international auction market

focus on a thing itself and not on my relationship to it. Thus, I free myself from it and become a channel for life. I begin to understand its hidden meaning and throw off the illusions that falsely represent the truth. The most important thing in art for me is that I can see and understand the things that I do not perceive in life. Basically, paintings are my idea of freedom. They offer a space beyond the social world. I think the worst thing Soviet propaganda has done - apart from the lies and nonsense - is to keep brainwashing us into believing that the social world we live in every day is the only reality.“ Reality becomes visible in landscape and sky, in “Land and Sky”, as the title suggests, an almost romantic landscape, unfortunately, we can’t see it in its entirety. The view is blocked by a red surface that dissolves into red silhouettes of the individual treetops. Only the view into the sky is unobstructed and promising. Bulatov’s works are painted with great mastery, they carry a melancholic beauty and profound messages. Thus, it is not surprising that Bulatov is one of the Russian artists that fetch record prices on the international auction market. [SM]

*Further works from the Ahlers Collection are offered in our Contemporary Art Day Sale on Friday, December 8 and in our Modern Art Day Sale on Saturday, December 9, 2023.*





GEORGE CONDO

1957 Concord/New Hampshire – lives and works in New York

The Walrus. 2005.

Bronze with golden patina.  
Base with stamped name, date and the number. One of 4 copies and 1 artist proof. 66 x 33 x 60 cm (25.9 x 12.9 x 23.6 in). [AR]

🔊 *Called up: December 8, 2023 – ca. 17.46 h ± 20 min.*

€ 120.000 – 180.000 (R, F)  
\$ 126,000 – 189,000

PROVENANCE

- George Condo Studio, New York.
- Luhring Augustine Gallery, New York.
- Private collection USA.
- Gary Tatintsian Gallery.

EXHIBITION

- New Sculptures, Skarstedt Gallery, New York, May 5 - June 10, 2005 (different copy).
- George Condo: Existential Portraits, Luhring Augustine Gallery, New York, May 5 - June 3, 2006.

LITERATURE

- Holzwarth Publications, Augustine Luhring (ed.), George Condo. Existential Portraits, 2006, pp. 42f.
- Gary Tatintsian Gallery (ed.), Artificial Realism, Moscow 2008, pp. 98f.

In early 2005, George Condo made a series of sculptures at his New York studio over the course of four weeks. The artist initially developed the basic forms of these works from clay and. They were cast in bronze and patinated at a later point, so that the process of creation becomes well visible: the application of the malleable clay with the indentations from the fingers, the quick manner in which the material was formed. “The Walrus” was also among these works, a strange kind of double or even triple figure. The main character is a bald man with big ears, two different eyes and a demonic toothless grin. There is a carrot in one of his ears, not a rare but still irritating accessory in Condo’s imagery. A body or second neck grows from the base of the figure in front of the large main head, with another suggested face with small eyes and a wide open mouth. An animal according to the title, a figure with human features according to the execution, the sculpture consciously evades purely rational understanding and at the same time captivates the observer with its duality between fear and pleasure, between euphoria and hysteria.

At this point similar figures had already emerged in George Condo’s paintings and drawings. The artist, born in New Hampshire in 1957, found his very own style in the vibrant art scene around Andy Warhol and Jean-Michel Basquiat. For a decade from 1985 to 1995 he left the American art world for Europe. Living in Paris, he absorbed new impressions. The experience gained during this time and the contact with European art, shaped his signature style, which can be summarized as a kind of synthesis of art historical references and contemporary aesthetics. Art historical references can also be seen in “The Walrus”. Willem de Kooning, for example, made similar sculptures out of clay in

- Captivating duality of fear and joy, euphoria and hysteria
- “The Walrus” is a man/animal hybrid that changes our viewing habits
- George Condo’s “psychological Cubism” provides insight into his figures’ mental state
- In 2019, the Metropolitan Opera at Lincoln Center in New York erected a larger-than-life sculpture by the artist

the early 1970s that he would also cast in bronze subsequently. With the flexible and supple material, he also succeeded in transferring his expressive painting style into three-dimensionality (see fig. Willem de Kooning, Head III, 1973). Contrary to Willem de Kooning’s sculptures, however, George Condo’s works look as if they had come out of a turn-of-the-century comic. At the same time, owing to their different facial expressions, they evoke memories of Picasso’s cubist sculptures, to which George Condo repeatedly refers. Picasso attempted to combine different perspectives of the same motif in one representation as early as at the beginning of the 20th century.

However, when approaching Condo from a less art-historical angle as an own independent artistic personality, the reduction to a number of role models does not do justice to his work. Because he neither copies other people’s styles nor adopts their intentions. Rather, he allows the essence of their approaches to flow into his works and uses them to develop an extremely contemporary visual language that is also finds inspiration in comics and media. In interviews, he often describes his style as “Psychological Cubism” with which he does not try to depict the appearance of a character, but to gives an insight into their mental state. Unlike the Cubists, he does not depict different perspectives of the visible world, but rather makes the conflicting, inner world and emotions of humanity visible. Fear, joy and fright can be identified in “The Walrus”, creating fear and even mild horror and at the same time demonic joy at the absurdity of the figure with a carrot in its ear. With his sculptures, George Condo gilds our deepest emotions, our irrational actions and spiritual abysses, at the same time he takes them to a point of absurdity through a humorous, grotesque exaggeration. [AR]







**George Condo - “Artificial Realism”**

The development of sculpture in the 20th century, modern sculpture and object art, owes a great deal of decisive impulse to the contributions of painters. Draftsmen and painters such as Daumier and Gauguin had already added completely new variations to “Realism” in their extraordinary sculptures by pushing them to the grotesque as early as in the 19th century. With Max Ernst, Joan Miró and above all Picasso, the repertoire of possibilities, the vast field of what sculpture can be, was expanded - including the use of sand molds that are frogs and toy cars that pass for baboon heads. The “material” from which an object is composed takes on completely new tasks. Transformation processes are set in motion, changeable elements are brought into play in a way that they always show something completely different than their “origin” and purpose. In the early 1980s, artists had once again reassured themselves of so-called “original methods”; the direct sculptural intervention soon became a tactic of self-deception, which in painting was still relatively easy to apostrophize as “bad painting”. The direct use of malleable materials, whether clay, plaster, plasticine or salt paste, sought new objectives in sculpting: with a deliberately “raw”, “primitivist” gesture as a direct and simple means of creation, and, in purposeful combination, extended by found objects taken from the real world. Collage, assemblage and serial production are just some of the artificially intelligent methods of Modernism. The astonishment that arises from the formal solution is owed to unforeseen combinations. The work of art as a puzzle picture, which, in its visibility, cannot be resolved at only one level of meaning, remains an enduring fascination. With playful ease, George Condo also occasionally resorts to three-dimensional sculptures as a medium for occurrences. His characters abandon their confinement to the two-dimensionality of the picture and unquestionably become character heads - proof of their personality. The multitude of allusions, the references and cross-references to “high and low” are, as is usually the case with Condo, downbeat and understated. The “shiny surface” hides the traces of its “handmade” surfaces with its meaningful origins in Christian art of the High Middle Ages, whereby a freely shaped carrot vividly “stuck” in the ear and – lets think of a voodoo figurine - simultaneously entangles it in pagan-apostrophized practice. A methodical short-circuiting of levels of meaning that Condo is not prepared to resolve - “Artificial Realism”.



George Condo, Modern Cave Man, 2007, acrylic, charcoal on canvas, private collection. © VG Bild-Kunst, Bonn 2023

With his “Hybrid Paintings”, Condo had already abandoned the formative premises of his generation in the 1980s and had consistently begun to reassess the open system of “art comes from art”, both for North America and Europe, where he had lived many years. The object as theme of his paintings already appears here as a subject with great implicitness. A sculpture like “The Walrus” cannot and will not be interpreted as a tasteful imitation of any kind of “reality” - it is reality. In May 2005, “The Walrus” made its first appearance in New York at Per Skarstedt’s gallery. It was part of a group of ten massive “larger-than-life” objects that Condo introduced as the prelude to the upcoming series of his “Existential Portraits”. The fact that the “highly polished, patinated bronze” executed as portrait bust has a “second face” is a peculiarity that can hardly be overlooked at first glance. The showstopper, however, lies in its spontaneous and niftily calculated execution. The minute we decide to see a depiction of a scream from an open mouth, recalling Munch’s famous painting or chose one of Francis Bacon’s “Popes”, Condo occupies the memory gap with a third picture: in the early 1960s, Jasper Johns apparently “bit into the picture”, in order to find a form with a movement of the hand, an explicit gesture, in which the finger traces make the bite into the surface of the canvas plausible as an artwork. The seemingly familiar gesture is as strange as it is disturbing. - Is this still the finger in the wound or already the hand in the famous “Bocca delle Verità”?



Francis Bacon, Head VI, 1949, oil on canvas, Arts Council Collection, Southbank, London. © The Estate of Francis Bacon. All rights reserved / VG Bild-Kunst, Bonn 2023

With his 2005 portrait of a monster, Condo went pushed the hybridization two steps further. Never at a loss for the right allusions, he uses the title “The Walrus” to gives us a reference to the eight-minute piece with which John Lennon promised a deliberately ironic performance of the literarily ambitious interpretation of song lyrics in 1967. Lennon was soon - and with the support of the Plastic-Ono-Band - concerned with leaving the conventions of the former “Fab Four” from Liverpool behind him, as the world of “wildly” behaving and fainting fans had long since become a cliché of his own apathy.



Jasper Johns, Painting Bitten by a Man, 1961, encaustic on canvas mounted on type plate. © VG Bild-Kunst, Bonn 2023

In New York after 9/11, especially in the bel étage of a typical Upper Manhattan townhouse converted into a sculptor’s studio, every object made from clay and found objects was an expression of a trusted method on uncertain terrain. The result were portraits of a kind that revealed themselves to be changeful beings even at the moment of their appearance. “The Walrus” is a human animal that cannot get rid of its never-ending question of belonging, that exposes itself before our eyes, takes its “otherness” for granted and emphasizes that it will never be “part of us”, let alone an “accepted” part of our form of existence. This is also emphasized by the ever-visible “second face”, another head without a body, which, in front view, appears to be part of the beard, while it actually grows out of the rear figure like a stalagmite in side view. Connected and unconnected, the double identity addresses the theme of being thrown into a society that only values its favorite minorities as long as they are useful, like a mask worn whenever suitable. The “concrete object dimension” of contemporary art, in all its ruthlessness, is developed in its persuasive power precisely because it mercilessly exposes our idea of “the other” as our own projection of ourselves in the face of our counterpart.

However bizarre the presence of “The Walrus” is, its display of emotion seems as familiar as it is plausible. The characters of every woman, every man, every creature are nothing more than “burnt-out superheroes, ghosts of themselves”. Here too, as in many of his celebrated canvases, Condo shows himself as a moralist, and very much in line with master thinkers such as Montaigne, Voltaire or Kondiaronk. In his “Artificial Realism”, the persuasive power of “The Walrus” reduces even the last criteria of formal aesthetic justification of ideas to absurdity. Condo continues to play without the desire for a frivolous or even conciliatory compromise. He changes our viewing habits, involves expanding images in a constantly open discussion, expands tradition and the present through his experimental transfer process and thus formulates - seemingly in passing - a merciless rejection of “politically” irrelevant art.

**Ralph Rugoff:** “Do you see these characters as representing orphaned or dislocated belief systems?”

**George Condo:** “I see them as fractions of humanity battling extinction.”

Axel Heil



# CONRAD FELIXMÜLLER

1897 Dresden – 1977 Berlin

Bildnis Dr. Erich H. Müller. 1916.

Oil on canvas.  
Signed in the image's right side. 70,5 x 47,5 cm (27.7 x 18.7 in). [SM]

🕒 *Called up: December 8, 2023 – ca. 17.48 h ± 20 min.*

€ 300.000 – 500.000 (R/D, F)  
\$ 315,000 – 525,000

PROVENANCE

- Dr. Erich H. Müller, Dresden.
- Galerie Döbele, Stuttgart.
- Galerie Brockstedt, Berlin.
- Manfred Weber, Frankfurt (since 2015, acquired from the above).
- Estate of Manfred Weber.

EXHIBITION

- Von der Zeitenwende, Berliner Secession bis zur Novembergruppe 1898 bis 1919, Bröhan-Museum, Berlin, November 19, 2015 - April 3, 2016, cat. no. 113, fig. p. 158.

LITERATURE

- Heinz Spielmann (ed.)/Titus Felixmüller, Conrad Felixmüller. Monographie und Werkverzeichnis der Gemälde, Cologne, 1996, catalogue raisonné no. 108, p. 222.

Prosperous years in Dresden

The career of Conrad Felix Müller, who was born in Dresden in 1897, started out breathtakingly quick and successful. After he had studied at the Dresden Academy, he settled in Dresden as a freelance artist in the fall of 1915. At the young age of only 18, he soon signed a contract with the renowned art dealer Emil Richter on Prager Straße. The summer of that year he met the avant-garde gallerist Herwarth Walden through Ludwig Meidner, as well as some of the artists of the “Sturm” circle. He began to work for the “Sturm” magazine and met Franz Pfemfert, the editor of the magazine “Die Aktion”, who hired him as illustrator. Felixmüller had his first exhibition at the Berlin gallery “Der Sturm” in 1916, a year later at Hans Goltz in Munich as well as at the Dresden galleries of Emil Richter and Ernst Arnold. During this early period, Conrad Felixmüller, the name he used from 1917, regularly organized “expressionist soirees” as reading and discussion evenings at his Dresden studio, where he would also meet his future wife Londa Freiin von Berg (1896–1979), whom he married in June 1918. They moved to Wiesbaden, where he met the collector Heinrich Kirchhoff, who supported him with a fixed salary for a while. The artist worked for various expressionist newspa-

• **Felixmüller was the shooting star of the avant-garde art scene in Dresden and Berlin of the late 1910s**

• **The year the present portrait was made, the nineteen-year-old artist exhibited at Herwarth Walden’s renowned ,Sturm Galerie’ in Berlin and worked for Franz Pfemfert’s avant-garde magazine ,Die Aktion’**

• **Avant-garde portrait of museum quality**

• **Owing to his inimitable style, Felixmüller was one of the main portraitists of his time**

pers, and in the fall of 1918, Conrad Felixmüller returned to Dresden-Klotzsche. Along with Lasar Segall and Otto Dix, he was a founding member of the Dresden Secession in 1919 and would later become its president. In 1920, the gifted artist received the Saxon State Prize (Rome Prize). Instead of traveling to Italy, Felixmüller used the prize money to go to the Ruhr area. In the period that followed, the main works of this period show motifs from the industrial Ruhr region. His background in a working-class family, which, in terms of education, had more of a middle-class approach, built the bridge to his artistic and political engagement during the war and the early post-war period. Felixmüller gained contact with the world of industrial work on the Rhine and Ruhr through the aforementioned Wiesbaden collector and art patron Heinrich Kirchhoff. His brother-in-law Dupierry was a mining director in the Ruhr area. So Felixmüller and his wife Londa set off on their first trip to the Ruhr area in July 1920, where they came into contact with the Düsseldorf doctor, art dealer and collector Dr. Hans Koch and the famous gallery owner Johanna Ey (Mother Ey); (He pass on this profitable connection to his acquaintance in Dresden, to Otto Dix.)







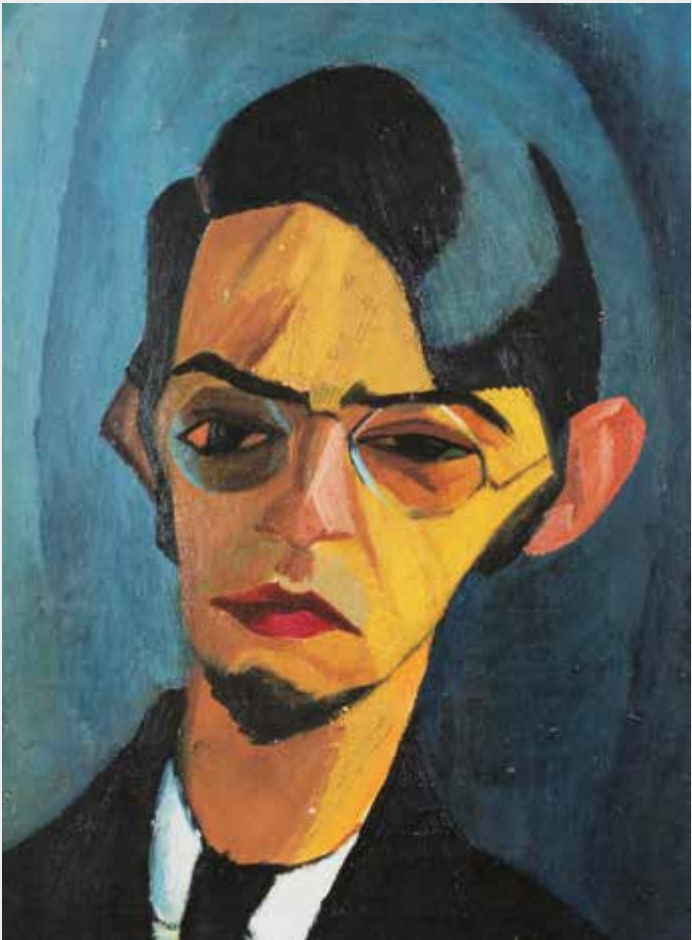
Via Frankfurt and Düsseldorf they went to Duisburg and Essen, where they lived in the house of the mine director and Kirchhoff's brother-in-law. The experience gained in the world of steelworks and mines directly influenced his work. A focus on the individual in Felixmüller's pictures of workers from the 1920s opens the way to the realism of his late work.

**Erich Hermann Müller von Asow**

Felixmüller met the young musicologist Erich Hermann Müller von Asow (1892–1964) at one of the “expressionist soirees” at his Dresden studio. Müller von Asow, who was also born in Dresden, studied musicology, ethnology and pedagogy at the University of Leipzig from 1912. In 1915 he completed his studies with the PhD thesis “Die Mingottischen Opern-unternehmungen 1732–1756”. He then worked as an assistant director at the Neues Theater in Leipzig and became artistic director of the “Erstes Modernes Musikfest” (First Modern Music Festival) in Dresden in 1917. From 1926 he taught musicology and became director of the music department at the Central European Institute in Dresden in 1931. Between 1933 and 1945, Müller von Asow worked as a freelance musicologist. He lived in Austria from 1936 until the end of the Second World War. In 1945, Müller von Asow returned to Germany, where he founded the “‘Internationale Musiker-Brief-Archiv” (International Musicians’ Letter Archive) in Berlin and became its director. Müller von Asow was an expert in musicians’ epistolography and initiated the Heinrich Schütz Society (1922) and the German Chopin Society (1959). He published, among other things, a “Deutsches Musiker-Lexikon” (German Musician Lexicon, 1929) and “Die Musiksammlung der Bibliothek in Kronstadt” (The Music Collection of the Library in Kronstadt ,1930) and edited letters from Handel, Bach, Brahms and Reger.



Conrad Felixmüller, portrait of Arnold Schoenberg, 1914, etching. © VG-Bild-Kunst, Bonn 2023



Conrad Felixmüller, self-portrait, 1915, oil on canvas, private collection. © VG-Bild-Kunst, Bonn 2023

**The portrait: Excellent early document of Felixmüller's artistic aims**  
The years 1915/1916 marked a decisive turning point for Conrad Felixmüller. The 18-year-old painter became a freelance artist and worked as portrait painter, who, after he had studied with Ferdinand Dorsch and Carl Bantzer at the Dresden Academy, changed to the ‚modern‘ side. Conrad Felixmüller would become one of the most important portraitists of his time. Based on the human portraits, whose number and importance are equal in Felixmüller's oeuvre, the artist's development of his work can be presented almost comprehensively. The 13-year-old arts and crafts preschooler Felix Müller was already passionate about drawing heads, which led the school management to recommend that he continue his training at an art school with the aim of becoming a freelance painter, specifically a portrait painter. Throughout his life, Felixmüller had a passionate interest in people, in their faces and characters, as well as in their work. He documented the individual and the social being in his pictures: people who crossed his path in life, well-known personalities like the composer and artist Arnold Schoenberg, who was in Dresden in 1914, as well as simple workers whom he admired like his Sister Hannah, later wife of Peter August Böckstiegel, who left Bielefeld in 1913 to attend the University of Fine Arts in Dresden, where he became a close friend of the eight years younger painter Conrad Felixmüller.

Felixmüller repositioned his art by choosing expressionist colors and a cubist composition. With the austere, narrow youthful face of angularly contoured and orange-red facial shapes, set in an expressive complementary contrast on a green-blue background, Felixmüller created a piece of avant-garde painting of particular quality in this portrait of Erich Hermann Müller von Asow. The young painter self-confidently presents the musicologist with an energetic look and mature features. He particularly emphasizes the sensory organs of the person portrayed: the red ears, as if ready to receive a message, the sensual, cherry-red mouth and, above all, as is typical of the first portraits, the emphasized eye area. With his innovative strength and passion, the young painter Conrad Felixmüller aroused the attention of his contemporaries and the interest of collectors.

**Provenance**

Manfred Weber, a Frankfurt philanthropist who has succumbed to his passion for art and literature throughout his life, compiled an extensive collection. Parts of this collection, which includes works by Penck, Hundertwasser, Picasso, Chagall and Heckel, among others, are on display at the Museum Penzberg from 2024. [MvL]



Conrad Felixmüller, My Sister Hanna (portrait of a girl), 1914, oil on canvas, Bunte Collection. © VG-Bild-Kunst, Bonn 2023

*The painting „Meine Schwester Hanna“ by Conrad Felixmüller will be offered in our Single Owner Sale „Bunte Collection“ on December 9, 2023 (lot 534).*



# ANDY WARHOL

1928 Pittsburgh – 1987 New York

Joseph Beuys. 1982.

Acrylic with silkscreen and diamond dust on canvas.  
Signed and dated on the reverse. 50,5 x 40,5 cm (19.8 x 15.9 in).  
Accompanied by a confirmation of authenticity issued by Vincent Fremont,  
Vice-President of Andy Warrhol Enterprises / Andy Warhol Studio New York,  
dated May 13, 1983.

🕒 *Called up: December 8, 2023 – ca. 17.50 h ± 20 min.*

€ 250.000 – 350.000 (R/D, F)  
\$ 262,500 – 367,500

PROVENANCE

- Galerie Silvia Menzel, Berlin 1983
- Private collection Cologne.

EXHIBITION

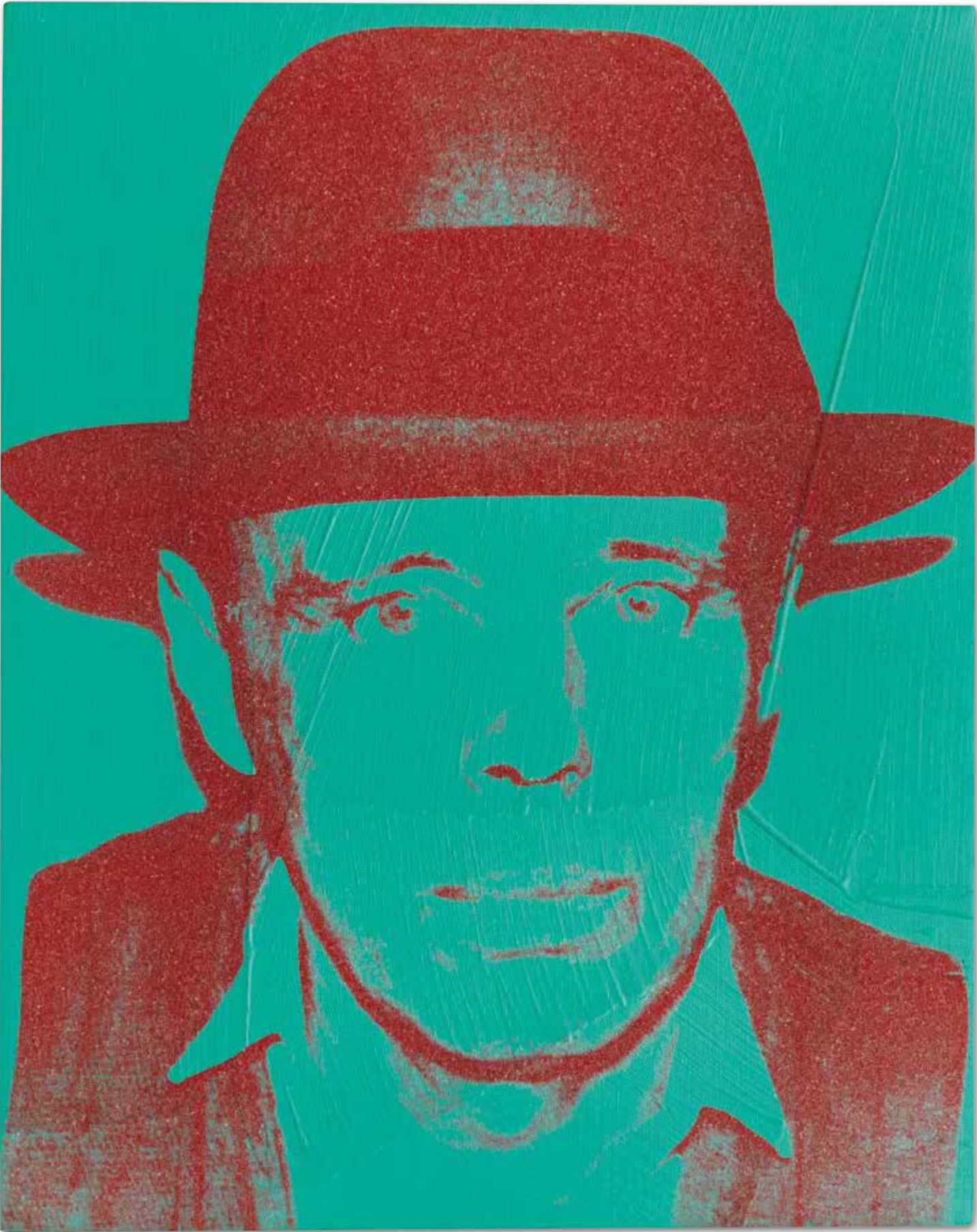
- Andy Warhol. Bilder, Zeichnungen, Plakate, Galerie Silvia Menzel, Berlin, March 15 - April 14, 1983.

- **Warhol shot the Polaroid the work is based on at his legendary Factory**
- **On the occasion of his exhibition at the Guggenheim Museum, Beuys was in New York and visited the Factory**
- **Unique objects with diamond dust are extremely rare**
- **Process of creation: clear traces of the green on the canvas; while the silkscreen’s red, in return, is emphasized by the diamond dust**
- **Consistent provenance**

Silvia Menzel opened her gallery on Leibnitzstrasse in Berlin in 1982. Over the many years of her collecting activities, she had become acquainted with many artists and even was friends with some of them. Her first exhibition featured works by Joseph Beuys, Fetting and Andy Warhol. In addition to early drawings from 1954 to 1958, Andy Warhol also made some smaller pictures available to her. (In Berlin bin ich ein Aussenseiter. Marius Babias talks with Silvia Menzel and Michael Geisler, in: Kunstforum international, vol. 95, 1988, pp. 320ff.) The present picture, which was acquired from the gallery in 1983, is a typical work by the great pop artist. In his depiction of Joseph Beuys he captured the important German conceptual artist with his essential identifying feature: the hat. His photo shows the myth of Beuys par excellence; it has become an icon in itself. The template is a Polaroid, the creation of which the Berlin collector Dr. Erich Marx describes as follows: “While we set up the Beuys exhibition at the Guggenheim Museum in late October 1979, Joseph Beuys, Andy Warhol and I met before the opening of another Beuys exhibition at Galerie Feldmann. Warhol and I watched Beuys making a self-portrait by painting over a photo canvas with a thin asphalt substance. While Beuys was working, I talked to Andy about a portrait of Beuys. Andy Warhol invited us to the Factory the next day. The photos were also shot that day, ...” (Heiner Bastian, Beuys Rauschenberg Twombly Warhol. Marx Collection, Munich 1982 p. 136). [EH]



Joseph Beuys and Andy Warhol, Munich, 1980.  
© The Andy Warhol Foundation for the Visual Arts, New York.





# ALEXEJ VON JAWLENSKY

1864 Torschok – 1941 Wiesbaden

## Mädchen. 1916.

Oil on light board.  
Signed in lower left. 35,5 x 26,2 cm (13.9 x 10.3 in).  
With a fragmentarily preserved still life study in oil on the reverse, around 1916.

The front is documented on a black-and-white photo in the artist’s photo archive. The photo is inscribed: “Mädchen 1916 36/27” (in ink) and “1916.36/27 Mädchen. Kind” (in pencil) by Lisa Kümmel on the backing cardboard. Jawlensky’s entry on page 76 in the so-called ‚Cahier Noir’ with the date “1916 N.4” presumably also refers to this work. [JS]

🕒 *Called up: December 8, 2023 – ca. 17.52 h ± 20 min.*

€ 180.000 – 240.000 (R/D)  
\$ 189,000 – 252,000

### PROVENANCE

- Artist’s estate.
- Helene Jawlensky, Wiesbaden (the artist’s widow).
- Prof. Heinrich Dieckmann, Cologne/Bad Honnef (acquired from the above during World War II, family-owned ever since).

### LITERATURE

- Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky, Alexej Jawlensky. Catalogue Raisonné of the Oil Paintings, vol. II (1914-1933), Munich 1992, p. 118, no. 747 (with a black-and-white illu. of both front and back).

With the outbreak of the First World War, Jawlensky had to leave the German Reich as he held Russian citizenship in 1914. He left Munich and fled to Switzerland where he and his family would find a new home for the next three years in St. Pex on Lake Geneva. This private disruption also made for a decisive turning point in his art. Jawlensky wrote in his memoirs: “My soul had changed through all the suffering and that required me to find other forms and colors to express what moved me. I began to paint my ‚Variations on a Landscape Theme’, which I saw from my window. And there were a few trees, a path and the sky. I started painting something to express what nature suggested with colors. Through hard work and with great excitement, I gradually found the right colors and forms to express what my spiritual me demanded.” (A. v. Jawlensky, Lebenserinnerungen, quoted from: C. Weiler, Alexej Jawlensky, Hanau 1970, p. 116). Based on the impression of the landscape in front of his studio’s window, Jawlensky developed a great ability to express his “spiritual self” in form and color. For Jawlensky’s art, the natural model was merely the catalyst for a painting that is still representational, but at the same time achieved a maximum degree of abstraction. To this day, the distinctiveness and extraordinary modernity of Jawlensky’s painting lies in this fascinating border zone, the oscillation between abstraction and figuration, which the artist primarily

• **Modern aesthetics: Fascinating balance between figuration and abstraction, formal reduction and colors liberated to the max**

• **Exceptional and seminal: One of the first colorful ‚Female Heads’, in which Jawlensky took his key motif to a new strength through an airy and liberated style while he was in Swiss exile**

• **Documented on a black-and-white photograph inscribed by Lisa Kümmel that is part of the Jawlensky archive**

• **Consistent provenance: Sold from the artist’s estate to the collection of the painter and art professor Heinrich Dieckmann in the 1940s, it has remained family-owned ever since**

• **For the first time offered on the international auction market (source: artprice.com)**

explored and developed in numerous landscape variations created in St. Prex The border zone is the individual form of expression with which he is able to give direct expression of his spiritual and emotional feelings - like a composer. When Jawlensky mastered the challenge of intellectual and emotional expression at the end of 1915, he eventually returned to his central and strongest motif, the portrait head, with restored vigor. The present painting “Mädchen (Kind)”, recorded in Jawlensky’s work notes with the date “1916 N.4”, is one of the first of these strong female heads that Jawlensky created in this two-dimensional color scheme characterized by a deep sense of spirituality and a maximum degree of liberation. He put sole focus on the face in frontal view, bordered by a black contour line and the hair, it merely provides a kind of representational frame for a completely free play of form and color. With spontaneous brushstrokes, Jawlensky created a bright, cheerful color sound made up of light green tones, yellow, orange and magenta against a blue modulated background. It is the colors of youth, of a spring-like awakening, which in “Mädchen (Kind)” reflects the mood of Jawlensky’s emotional and artistic new beginning in St. Prex. In addition, this step was to be decisive for Jawlensky’s de-individualized “Mystical Heads”, his “Saviours’ Faces” and the “Meditations” that would emerge over the following years. [JS]





# KURT SCHWITTERS

1887 Hanover – 1948 Ambleside/Westmorland

Untitled (Bewegtes Weiss auf Blau und Gelb).  
Around 1944.

Relief. Oil on panel and malleable matter on panel.  
28,5 x 23 x 10 cm (11.2 x 9 x 3.9 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 17.54 h ± 20 min.*

€ 120.000 – 150.000 (R/N)  
\$ 126,000 – 157,500

### PROVENANCE

- Artist's estate.
- Ernst Schwitters, Lysaker (1946, inherited from the artist - 1984 Galerie Gmurzynska, Cologne).
- Hubertus and Renate Wald Collection, Hamburg (1984- 2011).
- Hubertus Wald Foundation, Hamburg (2011-2012, Christiès, London, February 8, 2012, lot 406).
- Galerie Haas, Zürich (presumably acquired from the above).
- Private collection Switzerland (acquired from the above).

### EXHIBITION

- Kurt Schwitters, Galerie Gmurzynska, Cologne, October - December 1978, cat. no. 86 (fig. p. 127).
- Kurt Schwitters, Galerie Gmurzynska at FIAC, Grand Palais, Paris, October 1980, cat. no. 49 (fig. p. 115).
- Westkunst. Zeitgenössische Kunst seit 1939, Museen der Stadt Köln, Cologne, May - August 1981, cat. bo. 103 (fig. p. 351).
- Kurt Schwitters. Die späten Werke, Museum Ludwig, Cologne, April - May 1985, cat. no. 62 (fig. p. 88 (rotated by 180°)).
- Kurt Schwitters, Galerie Michael Werner, New York, October - November 1990, cat. no. 26 (fig.).
- Wald Collection, Hamburger Kunsthalle, Hamburg, September 17, 2003 - November 23, 2003.
- Schwitters in Britain, Tate Britain, London, January 30 - May 12, 2013 / Sprengel Museum, Hanover June 2 - August 25, 2013, p. 156.
- Das Künstlerhaus als Gesamtkunstwerk. Europa und Amerika 1800-1946, Museum Villa Stuck, Munich, November 21, 2013 - March 2, 2014, p. 370, cat. no. 16, p. 271 (fig. p. 272).

### LITERATURE

- Karin Orchard & Isabel Schulz (eds.), Kurt Schwitters. Catalogue raisonné, vol. III, Hanover 2006, no. 3065 (black-and-white illu. p. 429).
- Die Sammlung Hubertus und Renate Wald, Hamburg 1998, p.74 (fig. p. 75).
- Christiès, London, Impressionist and Modern Day Sale, February 8, 2012, cat. no. 406 (fig.).

• **Owing to its maximum degree of three-dimensionality, this work is a unique piece of an outstanding quality by the famous Dada artist**

• **Prime document of Schwitter's transgression of the borders between painting, sculpting and architecture**

• **From the collection of Hubertus and Renate Wald, Hamburg, which comprises key pieces of German and French Modernism**

• **Comprehensive exhibition history: Museum Ludwig, Cologne (1985), Hamburger Kunsthalle (2003), Tate Britain, London (2013) and Museum Villa Stuck, Munich (2013/14)**





Schwitters' "Merz Drawings" and "Merz Pictures", as Kurt Schwitters called his Dadaist collages and assemblages created from 1918 onward, are considered the artist's most important and best-known works. Following World War One, Schwitters liberated himself and his art from any academic and art historical constraints. For Schwitters, "Merz" was not only the name of the style of his one-man art movement, but rather synonymous with artistic revolution and new beginnings. In his "Merz" works, Schwitters dissolved the boundaries between art genres, integrated a variety of materials like newspaper clippings, tickets, nails, wood and other objects he found in everyday life, which earned him the rank of one of the most important Dada artists. Schwitters also expressed his almost inexhaustible artistic productivity as a Dada poet, writer and architect, and created a provocative and impressive work of art. For his "Merz" collages he used completely new artistic means, while, in terms of format and two-dimensionality, he still remained conform to the traditional image concept. However, Schwitters also managed to cross that boundary by making relief-like assemblages with an initially flat layout increased to three-dimensionality as in the present work, which was created in exile in Great Britain.

In "Bewegstes Weiß auf Blau und Gelb" (Moving White on Blue and Yellow), Schwitters seemingly merged various key elements of a Dadaist concept of art determined by chance and crossing genres: the intuitive combination of found objects and materials, breaking pictorial traditions and overcoming genre boundaries. It almost seems like a sculpture growing out of the pictorial surface, bursting the pictorial space and reaching into the room. Schwitters' acquaintance with the British artist couple Barbara Hepworth and Ben Nicholson at the beginning of the 1940s was certainly inspiring, as their rounded sculptural creations resonate in the present work. In our work, Schwitters also anticipated central elements of American and European post-war art, the principle of the "shaped canvas" from American Color Field Painting, the three-dimensionality and inclusion of light and shadow characteristic of European "Zero" and a sculptural and material exploration of the surrounding space, as pioneered by various international artists in the second half of the 20th century. The present work is not only an outstanding example of Schwitters' cross-genre work between painting and sculpture, but also extends the range - clearly based on the repertoire of forms from Schwitters' "Merz Buildings" - even to architecture. Presumably as early as 1923, Schwitters had begun to fill several rooms in his house in Hanover with a room installation that continued to grow until 1937, eventually including 8 rooms by the time Schwitters emigrated. Even during his exile in Norway and Great Britain, the Dada artist repeatedly "merged" his living and working spaces into stalactite-like total works of art. With the "Merz Buildings", almost all of which are unfortunately no longer preserved in their original form, Schwitters - as in the present relief picture - has found a completely new form of artistic expression that already anticipated elements of contemporary installation art. [JS]

“An artwork that transgresses the border between art and non-art is the highest form of art.”

Kurt Schwitters.



Kurt Schwitters, Merzbau, Hannover. Photo: Wilhelm Redemann, 1933. © ACS 2007





PABLO PICASSO

1881 Malaga – 1973 Mougins

Guéridon, guitare et compotier. Wohl 1920.

Gouache and India ink.  
Signed in upper left. On wove paper. 26,9 x 20,7 cm (10.5 x 8.1 in), size of sheet.  
The work was presented to Paloma Ruiz-Picasso, Paris, for authentication in October 2023. The result was not at hand before printing.

🕒 Called up: December 8, 2023 – ca. 17:56 h ± 20 min.

€ 250.000 – 350.000 (R/D, F)  
\$ 262,500 – 367,500

PROVENANCE

- Hilde Prytek (1908-1961), New York (in the following family-owned).
- Private collection North Rhine-Westphalia (gifted from the above in 1990).

- The year 1920 marked the onset of one of the artist’s stylistically most versatile and most experimental phases
- In the summer of 1920, he began a series of gouaches characterized by an inventiveness regarding the possibilities of synthetic Cubism
- The guitar is of particular importance to the Spanish-born painter: musical instruments become the central motif of the Cubist still lifes
- Significant provenance: once owned by Hilde Prytek, director of the progressive Nierendorf Gallery in New York, now offered on the auction market for the first time
- Still lifes from the Cubist phase in major collections worldwide, including the Museum of Modern Art, New York, the Solomon R. Guggenheim Museum, New York, the Centre Pompidou, Paris, and Tate Gallery, London
- In 2023, Picasso was honored in exhibitions around the world on the occasion of the 50th anniversary of his death

Olga and Pablo Picasso in Saint Raphaël

Picasso’s creative output was always accompanied by autobiographic aspects. We can undoubtedly assume that this still life “Guéridon, guitare et compotier” is related to a visit to Saint Raphaël on the French Mediterranean coast in the south of France, where Picasso spent the late summer of 1919 with the Russian dancer Olga Kokhlova, his first wife, whom he had met in Rome in 1917, where she was a member of Sergei Diaghilev’s dance company. They got married in 1918.





In memory of these holidays, he created a still life in front of a typical French window, however, it can be assumed that he executed the work in Paris and not on site. A theme that, one would think, was inspired by the closeness to Henri Matisse, who had been living in Nice for three years. We know various views of the Mediterranean Sea that Matisse made from his hotel rooms, which Picasso may have seen at the gallery of Paul Guillaume, who represented both artists and who had organized an exhibition of works by Matisse and Picasso in his gallery at Faubourg St. Honoré in 1918. These works were documents of a return to Realism. In his catalog, Apollinaire described the development as follows: “He changes direction, returns on his tracks, now with an even firmer step, becomes ever larger, gains strength from the contact with a yet undiscovered nature or from a comparison with equal masters of the past.” (quoted from: Roland Penrose, Picasso. Leben und Werk, Munich 1961, p. 205) However, there is no proof of a meeting of the two artists on the Mediterranean coast for this year. Where Matisse shows a mostly uniform, almost inhabited view from the respective hotel rooms, Picasso’s view, despite all its suaveness, seems rather cool and shows the influence of Classicism of the 1920s, when he broke away from the extremes of Cubism, using his first trip to Italy in 1917 as part of Sergei Diaghilev’s entourage to study artists like Raphael but also the protagonist of French Classicism, namely Jean-Auguste-Dominique Ingres.

In contrast to Matisse’s paintings, which covers the entire surface, Picasso’s interior consists of two levels: First, the naturalistic view from a balcony door that is framed by a lush curtain out onto a blue sea and a azure, slightly cloudy sky. Second, the late cubist still life with guitar, bowl and music notebook on the table. Placed in front of the balcony railing, it looks like a stage prop from a different era. By looking into the distance, into an infinite sky, Picasso takes up a primarily romantic motif of longing in a strikingly detailed, naturalistic style of painting.



Henri Matisse, Nice, cahier noir, 1918, oil on canvas, Hahnloser/Jaeggli Foundation, Winterthur. © Succession H. Matisse / VG Bild-Kunst, Bonn 2023



Pablo Picasso, Nature morte devant une fenêtre à Saint-Raphaël, 1919, gouache and pencil on paper, Berggrün Collection, SMPK, Berlin. © Succession Picasso / VG Bild-Kunst, Bonn 2023

#### Memories of Saint Raphaël

Remembering this journey and inspired by ingenious interconnections of form and meaning, this gouache also shows Picasso’s play between reality and fiction. After another later version of the southern balcony motif that focuses on the actual still life, Picasso developed the picture’s props, the table, the guitar and the fruit bowl in many variations into a collaged composition of ‘cut out’ negatives of objects on a multi-level background in black and white. The title alone gives us the certainty that we can recognize details that will eventually turn out fiction. The different superimposed image realities here are reminiscent of cubist paintings with “papiers collés” from the years 1913-1914, that is the very synthetic Cubism in which Picasso experimented with patterns and textures and added objects like newsprint and other paper-based items to his colorful paintings. The characterizations of the various interpenetrating objects in the picture are stacked and abreast. In succinct stringency we discover the table’s silhouette (Guéridon) in right, a suggested fruit bowl (Compotier) in center with a guitar (Guitare) reduced to the strings below it. And perhaps one is tempted to discover a figurine in the blue paper cut that presents the traditional instrument of Cubism. The entanglements and interpenetrations of shapes, colors, light and shadow are laid out very niftily as multilayered images within the image, both in the pictorial motif and the inner white and black, as well as the outer light blue fictitious frame. The actual image carrier, that is the ocher paper background, thus gains an independence of a trompe l’oeil-like character. In this gouache, created following his experience in Saint Raphael, Picasso reduced everything that could still be perceived in fine structure and attention to detail in the ‘first’ Saint Raphael still life to a minimum of compositional fidelity to memory. What looks like an effective variation of the basic still life inventory and picture-in-picture idea, turns out a constant stream of new pictorial inventions with new elements. The dominant idea of this gouache is the selected, reduced play of forms, the harmonious pastel colors of the silent still life objects against a black and white background.



Pablo Picasso, Nature morte sur un guéridon devant une enère ouverte, 1919, watercolor on paper, private collection. © Succession Picasso / VG Bild-Kunst, Bonn 2023

#### Provenance

Hilde (Hildegard) Prytek, née Jastrow, born in Poland in 1908, who lived in the New York borough of Queens in 1940 and was married to Frederick E. Prytek, is proven to be the first owner. It is not possible to exactly determine the year in which this gouache “Guéridon, guitare et compotier” became part of her collection. Presumably during her time as an assistant in the Berlin-based gallery of Karl Nierendorf, which became established in New York since 1936. In January 1937, Karl Nierendorf rented premises in New York opposite the “Museum of Modern Art” and opened the “Nierendorf Gallery” in New York City. In the 10-year history of the gallery which popularized European art in the USA, further address changes followed. In May 1946, Karl Nierendorf was one of the first German-Americans to fly to Europe, where he visited Germany, Switzerland, Italy, France and England until September 1947. During his absence, his gallery in New York was run by Hildegard Prytek, who stayed in touch with her boss through mail and telephone. Nierendorf returned to New York at the end of September 1947 and died of a heart attack on October 25.

Karl Nierendorf’s jumbled estate was confiscated by the state of New York in 1948. Since he left no will and due to the fact that the USA and Germany officially were still at war, his German heirs had no access to the estate. In mid-January, the “Guggenheim Foundation” acquired the largest part of the estate for \$72,500: in addition to “prints, books, booklets, furniture, fixtures, equipment and other miscellaneous items,” it also included numerous sculptures and 554 pictures from 88 artists, including, according to an inventory list from the Guggenheim Foundation dated January 27, 1948, 113 works by Klee and 14 by Picasso. And what happened to Hilde Prytek? The whole process, which she accompanied, took until around 1953. Additionally, she also attended to the Nierendorf artist Josef Scharl, who had emigrated in 1939, and was well connected with people like the MoMa founder Alfred H. Barr or the Berlin gallerist Ferdinand Möller. She was also the contact person for Hilla von Rebay, who owned works by Wassily Kandinsky that Prytek could procure to the Solomon R. Guggenheim Museum. In 1950, she and her husband Frederick E. Prytek sold Otto Dix’s “Kriegsmapppe” (War Portfolio) to the Fogg Art Museum in Harvard. In 1952, the Prytek couple gave Henri Matisse’s painting of a street in “Arcueil” from 1899 as a loan into John Rewald’s “Fauves” exhibition at the MoMa. Hildegard Prytek died in New York in 1961, followed by her husband Frederick (1913-1962) a year later. Her heirs gave Picasso’s gouache to a friend in 1990. It has been privately-owned ever since. [MVL]



Pablo Picasso, Guéridon et guitare, Juan-les-Pins, August 25th 1920, gouache on paper, Collection Marina Ruiz-Picasso. © Succession Picasso / VG Bild-Kunst, Bonn 2023



WILLI BAUMEISTER

1889 Stuttgart – 1955 Stuttgart

Maschine grau mit Pfeil II. 1926.

Oil on canvas.  
Signed and dated on the reverse. 64,5 x 46 cm (25.3 x 18.1 in).  
The catalogue raisonné states that the painting is also erroneously called “Maschine in Blau mit Pfeil” and “Maschine blau”.

🕒 *Called up: December 8, 2023 – ca. 17:58 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

PROVENANCE  
· Heinz Rasch Collection, Wuppertal  
· Galerie Schlichtenmaier, Grafenau  
· Private collection Southern Germany.

EXHIBITION  
· Willi Baumeister. Städtisches Museum Wuppertal-Eberfeld, 1947 (illu. 1).

LITERATURE  
· Will Grohmann, Willi Baumeister. Leben und Werk, Cologne 1963, no. 252, no illu. (here “Maschine blau”).

So-called ‘machine pictures’ have existed in the work of Willi Baumeister since 1922. Thematically, it is not only about the interaction of man and machine, but also about the exploration of constructivist arranged surface elements, about the unstable balance of forms in an imaginary space. The painting, dated 1926, shows the rational principle of form that is so characteristic of Willi Baumeister with great clarity. The theme of the standing ‘figures’ staggered one behind the other is addressed by adding the geometrical units rectangle and circle, as we find them as a canon in all of the artist’s machine paintings.

On closer inspection, the fine treatment of the individual, iridescent surfaces, as well as the partially inserted fine dividing lines, which form a contrast to the color surfaces, is particularly appealing. Nevertheless, the strict two-dimensionality seems loosened up by the discreetly shaded zones. In terms of artistic development, the painting “Maschine grau mit Pfeil” (Machine Gray with Arrow) stands between the early Apollo pictures, which depict an ideal human figure, and the pure machine pictures. Works dealing with the theme of “man and machine” were repeatedly created in different constellations between 1922 and 1928. The composition “Maschine grau mit Pfeil” is based on an exact canon of forms that the artist virtually executed with ‘compass and

- **Of utmost rarity. Never before was a comparable work offered on the international auction market (artprice.com)**
- **One of the last three available paintings from the group of the ‘Machine and Man Pictures’. 11 of 18 are considered lost while 4 are museum-owned**
- **Key work in the development of figurative-abstract Constructivism: Baumeister conceived his pictures from figurative and tectonic forms**
- **Similar works are at the Staatsgalerie Stuttgart, the Stedelijk Museum, Amsterdam, the Musée Unterlinden, Colmar, and the St. Louis Art Museum, St. Louis (Missouri/USA)**

ruler’. The strictly two-dimensionally painted compartments concentrate on a center and are balanced against the edges: statuesque elements take on a floating quality in the slightly asymmetrical ensemble of forms, which works solely with surface elements. The painting shows a wonderfully clear, constructivist, playful formal language characteristic of Baumeister and reminiscent of similar works by Léger.

Baumeister found orientation with the latest French art trends from early on, while the French art scene also discovered his gift, especially for his “Mauerbilder” (Wall Pictures) from the early 1920s. In 1922, the Polish-born art historian and critic Waldemar George published works by Baumeister in the avant-garde magazine “L’Esprit Nouveau” edited by Le Corbusier (Charles-Édouard Jeanneret-Gris) and Amedée Ozenfant. “If the work of Willy Baumeister deserves an extra article here”, says Waldemar George, “it is because this artist is in all earnestly concerned with clarity. No traces of sentimentality can be found in his panel- and wall paintings. Right angles and planes alone are the means of expression. His soberness and clear organization of the picture are honorable” (in: L’esprit nouveau 15, vol. 3, 1922, p. 1794, quoted from Baumeister - Dokumente, Texte, Gemälde, ed. by Götz Adriani, Tübingen 1971, p. 37.





The Belgian art critic, painter, and graphic artist Michel Seuphor (1901-1999) was an important force behind the scene. Together with Amédée Ozenfant, Le Corbusier, and Paul Dermée, he co-edited “L’Esprit Nouveau” between 1920 and 1925, mainly covering the French Modernism, especially Cubism. The publication asserted their claim to provide insight into contemporary trends in fine art, literature and architecture. It was not only a particular form of art that they strove to put forth by addressing themes such as industrial architecture, engineering, science and politics, but an entire attitude to life, a life centered on technology and anonymous mass production. As far as art was concerned, it represented the purism developed by its two founders, Le Corbusier and Ozenfant. Baumeister and the French shared this purism and its clear aesthetics: To develop a vision between standardized though not abstract pictorial formulas and the technicized present in the ‚purified’ form of Cubism with a strict geometric order. In 1924, Baumeister traveled to Paris for the first time to meet fellow artists and friends of his art in person. The same year, L’Esprit Nouveau once again published one of his paintings in color.

Willi Baumeister, Apoll, 1922, pencil and opaque colour on paper, Staatsgalerie Stuttgart. © VG-Bild-Kunst, Bonn 2023



Willi Baumeister, Abstrakt mit Rot, oil on canvas, Staatsgalerie Stuttgart. © VG-Bild-Kunst, Bonn 2023



He moved to Paris in 1925 and became a close friend of Seuphor, who was an active mentor of the group “Cercle et Carré”, founded in 1929, and also organized its first exhibition “L’ Art d’ Aujourd’hui”, which featured works by Baumeister, Mondrian, Arp, Taeuber-Arp, Léger, Schwitters, Kandinsky, and Le Corbusier, artists working in the tradition of a ‚purified’ Cubism. The following year, Baumeister had his first solo exhibition in Paris at Galerie d’Art Contemporaine. “Over 40 pictures, many temperas, no sales, very much interest on the part of French painters and recognition, Léger, Corbusier, Lipschitz, W. George, Christian Zervos ...”, Baumeister noted his impressions. (quoted from Baumeister - Dokumente, Texte, Gemälde, p. 69)

Baumeister’s success in France at a time when French troops were occupying the Ruhr region to secure the coal deliveries as agreed upon in the Treaty of Versailles, weighed all the more on the interest in a German artist. A few years later, on April 19, 1931, Wassily Kandinsky wrote to Baumeister and other artists: “What is easy for a Frenchman is difficult for a German artist - to cross the border.” (Letters to Willi Baumeister, Baumeister Archive). In the 1920s it was only Baumeister, Max Ernst, George Grosz, and Paul Klee who became known in France, especially in Paris.

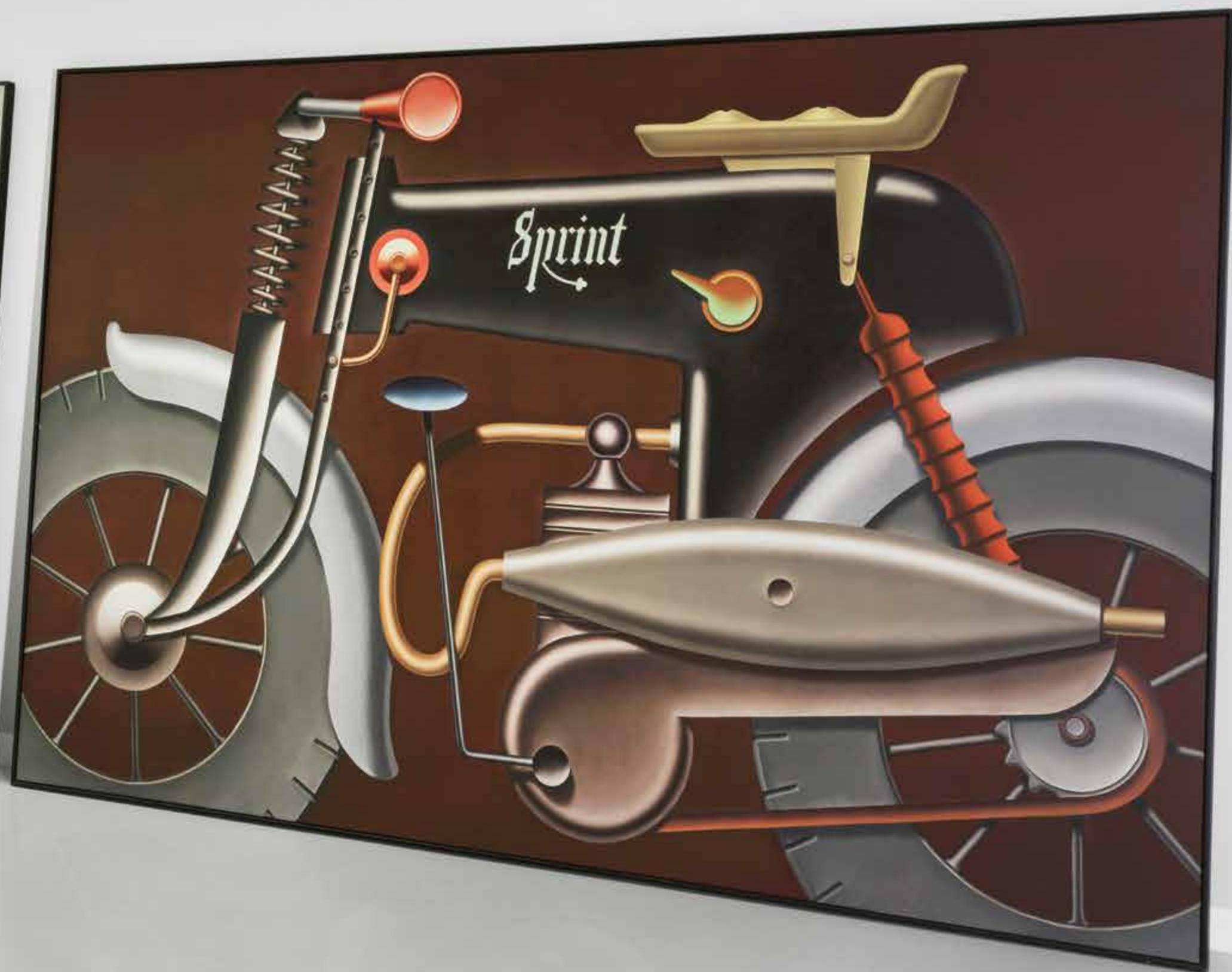
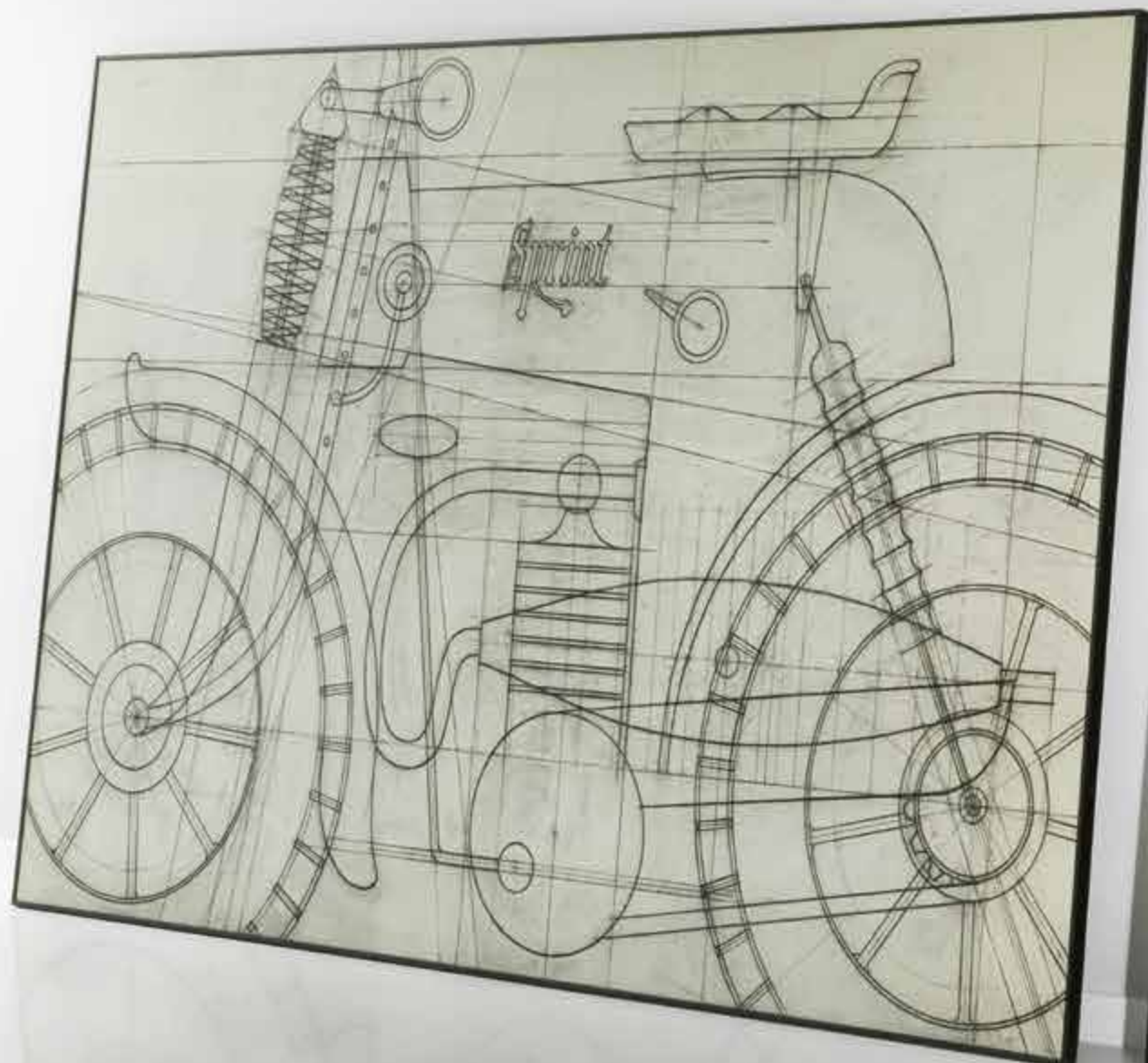
The success in Paris also earned Baumeister a call to the venerable Städtelschule in Frankfurt am Main, founded as an arts and crafts school in 1878. Its then director Fritz Wichert, previously director of the Mannheim Kunsthalle, justified the appointment at the end of 1927 with the remark that Baumeister belonged to „... an art movement with the self-declared goal of clarity and the strictest regularity of pictorial appearance. This view corresponds to the goals of our school, also insofar as it can be harmonized with the aspirations of modern architecture in the best possible way”. (<https://willi-baumeister.org/de/content/die-frankfurter-professur-1928-bis-1933>). Until he was dismissed by the National Socialists in 1933, Baumeister would teach commercial art in Frankfurt alongside Max Beckmann, who taught painting from 1925 to 1931.



Special room Willi Baumeister at the ‚Grosse Berliner Kunstausstellung’, Berlin 1927. © VG-Bild-Kunst, Bonn 2023

“Maschine grau mit Pfeil” from 1926 is a prime example of the success story of an artist, whose Machine- and Wall Pictures were honored at the 1927 “Grosse Berliner Kunstausstellung” in an extra room. Only a few of these paintings that show a complex, mechanized fantasy world found their way into museums, such as the Staatsgalerie Stuttgart or the Hamburger Kunsthalle; the 2002 catalogue raisonné by Peter Beye and Felicitas Baumeister, on the other hand, identifies most works from this outstanding museum-quality series as ‚lost’. (MvL)







KONRAD KLAPHECK

1935 Dusseldorf – 2023 Dusseldorf

Die Jagd nach dem Glück. 1984.

Oil on canvas.  
Signed and dated “84” on the reverse, as well as titled on the stretcher. 203 x 310 cm (79,9 x 122 in). [JS].

The work is registered in the artist’s archive under the work number 276. We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind support in cataloging this lot.

Initially, lot 31 and lot 32 are called up individually, subsequently combined as one lot.

🕒 Called up: December 8, 2023 – ca. 18.00 h ± 20 Min.

€ 400.000 – 600.000 (R/D, F)  
\$ 420,000 – 630,000

PROVENANCE

· Private collection Southern Germany (acquired from the artist before 2002).

LITERATURE

· Arturo Schwarz, Klapheck, Milan 2002, p. 137 (fig.).

Konrad Klapheck – Perfection of a Bizzarr Pictorial World

An early random encounter with the imagery of Marcel Duchamp, Max Ernst or Man Ray, their ironic treatment of everyday objects, and as a student of Bruno Goller and his timeless ciphers in abstract imagery, as well as the trivial iconography of pop art, best describes the sources of inspiration that Konrad Klapheck needed to conceive a bizarre world between the real and the surreal equipped with objects such as typewriters, bulldozers, water hoses, keyholes or, as is the case here, the “Sprint” motorcycle in a characteristic odd perspectives.

It is the perspective that stands in strange contrast to a reality that we think we know, but which evokes our unsettling look. Nevertheless, it makes it difficult for us overcome our proven and tested viewing patterns. This motorcycle, which was composed from numerous templates, appears to be non-functional: the supporting frame is missing, however, it appears to have been taken into account, as the scores of construction lines suggest. “So far I had only trusted my feelings in deciding whether the dimensions of the object or the structure of the room were right or not,” says Klapheck

• The childhood dream of speed, freedom, coolness and status rendered in an overwhelming mega format.

• A post-war masterpiece of museum quality.

• “Die Jagd nach dem Glück” (Chasing Fortune) is the largest Klapheck painting ever offered on the international auction market (artprice.com).

• Klapheck is considered both inventor and master of the “Machine Picture” which he sees as a mirror of human existence.

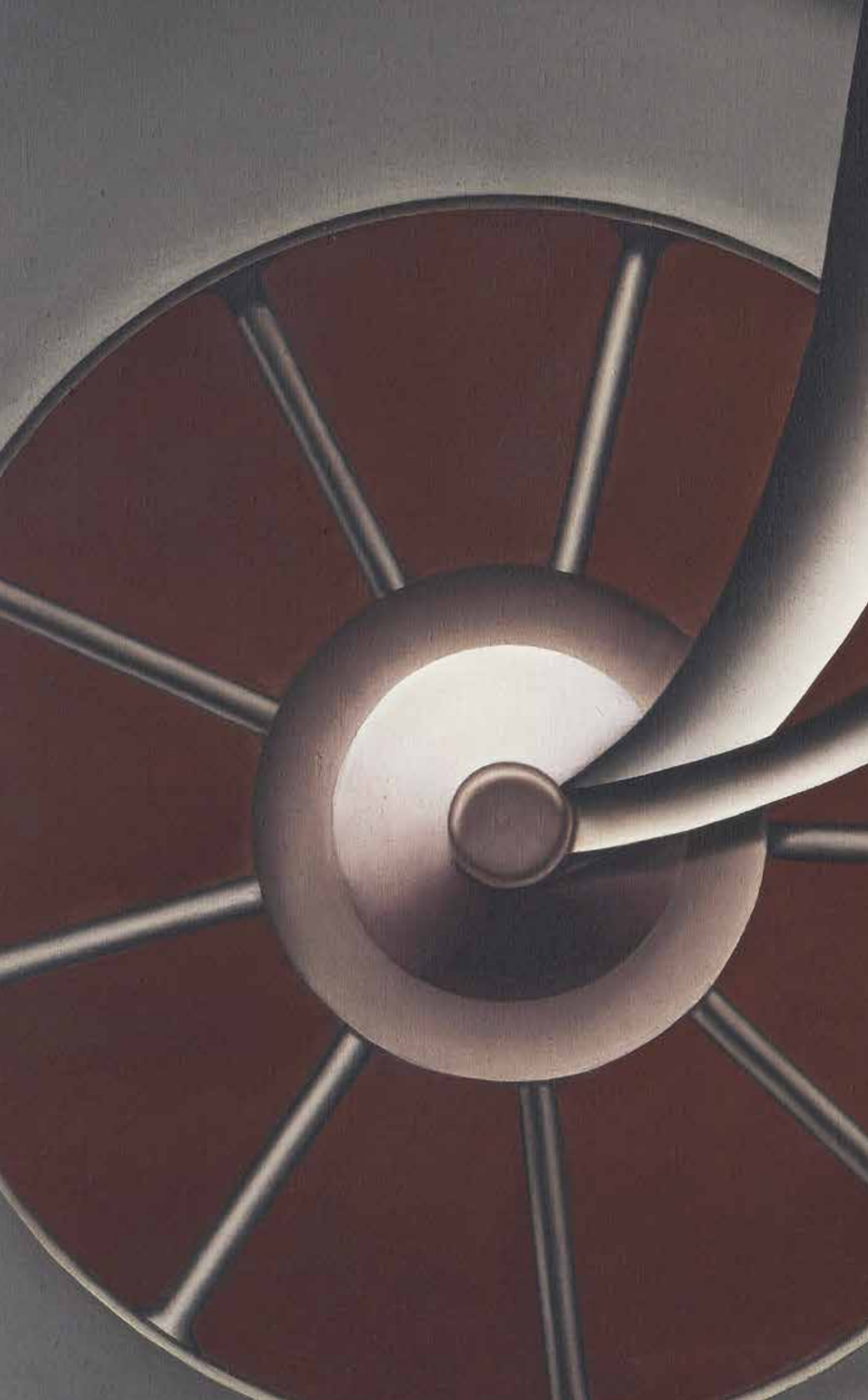
• Klapheck’s oeuvre, which exclusively consists of character objects, anticipated elements of Pop Art and Photorealism as early as in the 1950s.

• This is the rare opportunity to acquire both the painting and the preliminary drawing on canvas in same size in one auction

about the development of his drawings. “Over time, I discovered rules that I used to develop a system. I always started by drawing the vertical and horizontal center lines on the canvas in red pencil, thus obtaining a coordinate plane that I could more rely on than on the picture’s often bent outer edges when applying the triangle square. Then there were several things I had to avoid: no line should run through the crossing point, and no intersection of two charcoal lines was allowed to fall on the red pencil cross. All distances between the intersections on the cross had to differ in length; none, not even as the sum of two distances, could be repeated. I now worked with the folding yardstick, covering the drawings with numbers, and when the foreshortening issues of perspective came on top, the pocket calculator was my main instrument. And what’s the point of all this? I wanted to achieve the greatest possible tension, the greatest possible asymmetry, and while consciously avoiding repetitions, I thought of twelve-tone music and its prohibition of repeating a tone in a twelve-tone row.“ (Konrad Klapheck, Über meine zeichnungen, Munich 1996, p. 26 )







#### Klapheck's "Die Jagd nach dem Glück" – Perfection and Construction

Klapheck's background information is remarkable and at the same time exaggerated; last but not least, he draws on a broad art-historical education, for example on the idea of the camera obscura from Dürer's time, or perhaps his encounters with Surrealism seduced him to these provocative intricacies. The result is a series of everyday objects for which Klapheck uses complex construction drawings to shift them from this world into a surreal world, mixing the real with the fantastic full of relish, "constructively" disregarding the proportions and giving the whole thing a poetic title: "Die Jagd nach dem Glück" (Chasing Fortune)

"A fellow artist remarked," said Klapheck in 1982, "that he liked the preliminary drawings better than the finished pictures; they were fresher and more lively than the perfect final products. In response to my irritated answer, he said, "Then do the preliminary drawing on paper and transfer it to canvas, so you have both drawing and picture." (Klapheck, Über meine Zeichnungen, p. 26)

The title "Chasing Fortune" may now be taken literally, as this is the very first time that, with a tad of commitment and fortune, both drawing and pictures, on top of that both on canvas, can be acquired! Nevertheless, this larger-than-life, monumental motorcycle is highly incomplete. What we see is not a roadworthy two-wheeler, but rather the abstract idea of a motorcycle, formally clarified through the artist's endless manipulations, for which he artist created a proposal, so to speak. "I decided to build a whole system out of the machine themes and tell my biography through them. Didn't I hesitate about becoming a writer or a painter after I had finished school? I figured I could be both. What mattered was precision, you can't paint a blurred machine, what was important was the accuracy of the composition, the balance of tension and harmony, and, as far as the color was concerned, the right measure of simplicity and elegance", said Konrad Klapheck. (Konrad Klapheck, Warum ich male, Munich 1996, p. 23). In terms of appearance, Klapheck's idea corresponds to models from the early 1950s, such as the Italian brand "Montesa". A brand named "Sprint" is not known and is merely used as an additional name for historical motorcycle manufacturers, a Klapheck brand "Sprint" is immortalized here as a brand in the constructive process of its artistic production. At the same time, the "Sprint" motorcycle has become an idol of its existence thanks to its size, abstraction and perfection of paint application. "My pictures," as Konrad Klapheck himself wrote, should evoke the impression "as if they were not made by a human hand." And



Rene Magritte, The Treachery of Images (This is Not a Pipe) (La trahison des images), 1928–29, oil on canvas, County Museum of Art, Los Angeles. © VG-Bild-Kunst, Bonn 2023

in addition to this remarkable aspect of the artist's work, his surrealistic view of the motif of his desire becomes the central motif of his art: Klapheck tells stories, his special interpretation of stories behind everyday objects as bearer of stories. "For years I had erased everything that revealed the work process. I tried to give my pictures the appearance of not being made by man, as if they had fallen from the sky. Should I really reveal the witnesses of my struggle with their sweaty smell of desperate searching and groping? Should I really show the long path that leads from the first idea to the finished work and is paved with disappointments? But didn't these rugged sheets also tell of the joy of finding the right line in the right place and didn't they also encourage more inexperienced artists enforce inspiration?" (Konrad Klapheck, Über meine Zeichnungen, pp. 25/26)

#### Klapheck – Master of a Surreal Reality

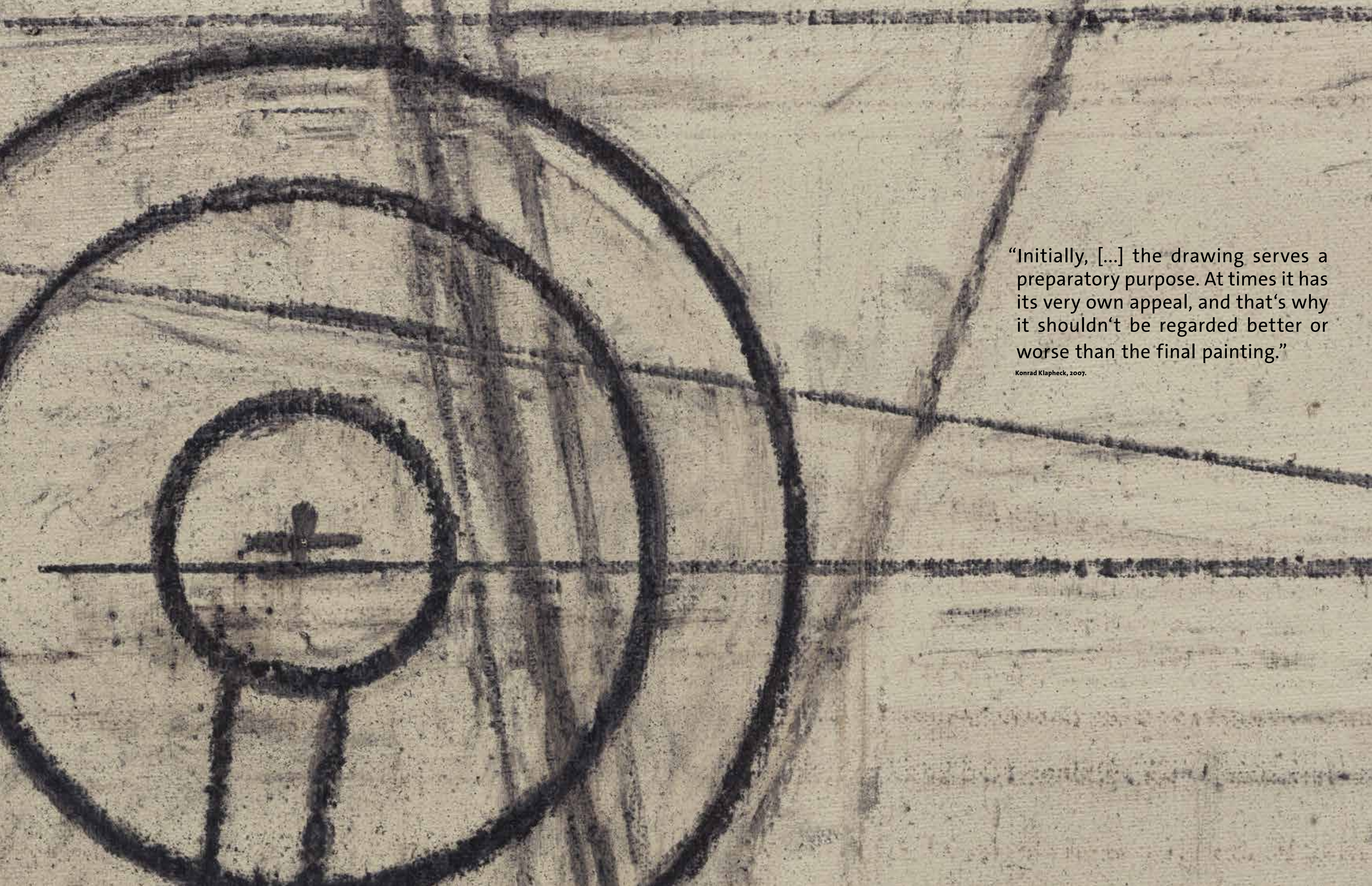
Klapheck's machines do not remain in pure figuration, do not imitate models, do not represent the real machine, but rather transform themselves into the abstract idea of the respective real object. With his creations characterized by a highly associative density, Konrad Klapheck ultimately took René Magritte's famous sentence "Ceci n'est pas un pipe" to an artistic extreme and addressed the difference between reality and its pictorial representation. However, with the heading "Sprint" he goes one step further, because the written word replaces the actual quality of speed that was lost through the artist's alienation strategies: the word "sprint" can trigger the idea of freedom of a fast motorbike ride only in our imagination. (MVL)

"A group of high school students once visited my studio where they marvelled at the big motorcycle in "Die Jagd nach dem Glück"; some of them were fascinated by the ride, but they eventually explained: "Listen, that's not even working, the parts are not properly connected." I replied: "You have to know, this is not a motorcycle, but a picture" - just like the famous 'Ceci n'est pas une pipe' by Magritte."

Konrad Klapheck, 1990, zit. nach: Klapheck. Bilder und Texte, Düsseldorf 2013, S. 110







“Initially, [...] the drawing serves a preparatory purpose. At times it has its very own appeal, and that’s why it shouldn’t be regarded better or worse than the final painting.”

Konrad Klapheck, 2007.



# KONRAD KLAPHECK

1935 Dusseldorf – 2023 Dusseldorf

## Die Jagd nach dem Glück. 1984.

Charcoal drawing on canvas.  
Signed and dated in upper left. 200 x 310 cm (78.7 x 122 in). [JS]  
**Initially, lot 31 and lot 32 are called up individually, subsequently combined as one lot.**

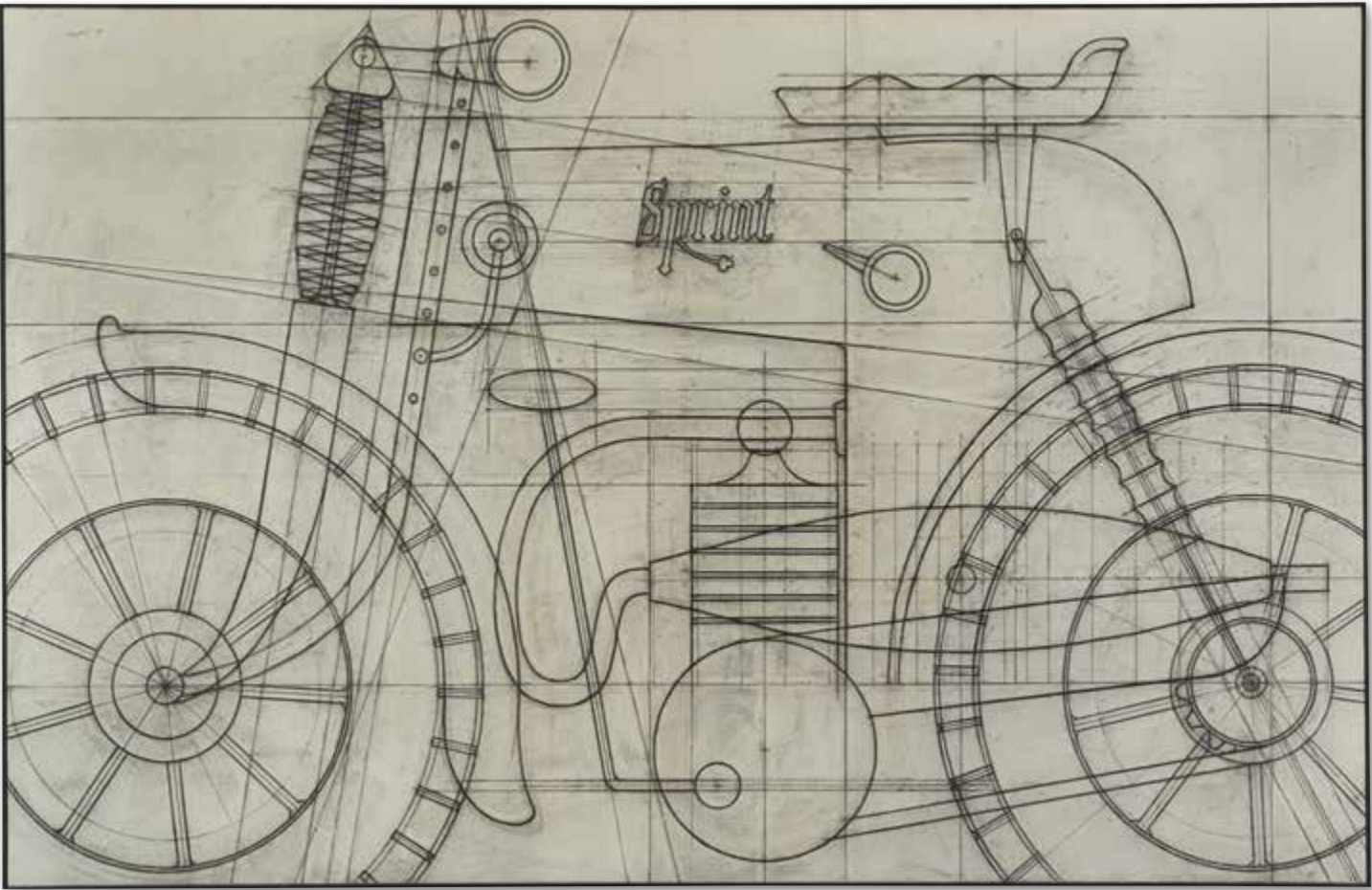
🕒 *Called up: December 8, 2023 – ca. 18.02 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

PROVENANCE  
· Galerie Lelong, Zürich (with the label on the stretcher).  
· Private collection Southern Germany.

EXHIBITION  
· Réveries d’un homme, Galerie Lelong, Zürich, March 2 - April 15, 2006 (with the label on the stretcher).

- **Rare opportunity to acquire the monumental preliminary drawing on canvas and the accompanying gigantic painting in one auction: The childhood dream of speed, freedom and coolness in an overwhelming mega-panorama format**
- **“Die Jagd nach dem Glück” (Chasing Fortune) is one of the largest works by Klapheck ever offered on the international auction market (source: artprice.com)**
- **While Klapheck’s hyper-representational paintings are particularly captivating for their maximum degree of perfection, Klapheck’s “preliminary drawings” are unique documents of a meticulous and complex creative process**
- **Klapheck’s documents “bear witness to [him] grappling with the smell of sweat from his desperate searching and groping” (K. Klapheck, 1982)**



Konrad Klapheck, 1983. © VG-Bild-Kunst, Bonn 2023

“After starting over a hundred times, my canvases often looked greasy and filthy, like a dirt bike circuit in rain. In some cases the fabric was pierced by the compasses. [...] A colleague said he liked the preliminary drawings better than the final pictures, that they were fresher and more lively than the perfect final products. [...] For years I had erased everything that looked like work. I had tried to give my paintings a look as if they were not man-made, as if they had fallen from the sky ready-made. Should I really release the witnesses of my struggle with their sweaty smell of desperate searching and groping?”

Konrad Klapheck, Über meine Zeichnungen, 1982, in: Klapheck, Bilder und Texte, Düsseldorf 2013, p. 51.“







33

GÜNTHER UECKER

1930 Wendorf—lives and works in Dusseldorf

Wind. 2005.

Nails and white paint, on canvas, on panel.  
Signed, dated, titled and with a direction arrow on the reverse.  
200 x 160 x 16 cm (78.7 x 62.9 x 6.2 in).

This work is registered in the Uecker Archive with the number GU.05.011 and has been earmarked for inclusion into the forthcoming Uecker catalogue raisonné.

🕒 *Called up: December 8, 2023 – ca. 18.04 h ± 20 min.*

€ 700.000 – 900.000 (R/D, F)  
\$ 735,000 – 945,000

PROVENANCE

· Private collection Southern Germany (acquired from the artist).

“Where language fails, the picture begins.” This statement by Uecker stands for his decades of artistic creation. Recurring motifs in his nail works, works in materials such as stone, sand, earth and ashes, testify to the tremendous power of his minimalist vocabulary as a universally understood language. Günther Uecker inspires. The art of Günther Uecker is too diverse to fit into a single category like this characteristic large nail field that is charged with a strong energy. We feel the motion of a field that sways back and forth, charged with a hardness and at the same time suffused with softness. We see the light as a part of the given matter with which the artist works. The act of creation, its own form of aggressiveness transferred from the artist’s body to the nailed ground, always remains palpable. From this angle, the nail paintings are aggregates of feeling, a connection between technique and spirit, a connection between nail and painting. The technical possibilities, according to the artist, have fascinated him from the beginning not as much as the aspect that they serve as a vehicle for thought and action.

Art as Authentic Attitude and Necessary Action

The energy field “Wind”, created in 2005, impresses with liveliness and presence: power, energy and strength, as well as a contemplative beauty accompanied by the fascinating movement and dynamics of a gentle wave. The danger that the rigid material may have a static appeal is dissolved by the moving play of light and shadow. The dense tangle of carpenter’s nails rhythmically hammered into the wood, creates a painting full of visual violence that exerts a fascination one cannot escape: Nail by nail, placed in alternating direction in an undulating order and washed with the same white paint as the image carrier, thus forming a new surface. Uecker uses the nails to explore a three-dimensional space beyond the picture’s boundaries with flowing organic

- **Rare large-size ,force field’ of museum quality**
- **Highly dynamic nailing over gestural painting with a final accentuation of the nail heads**
- **Despite its impressive format, the work emanates great aririness**
- **Uecker succeeded in capturing the dynamics of wind in his inimitable imagery**
- **For the first time offered on the international auction market (source: artprice.com)**

structures. Since the shadows that the nails cast change with light incidence and angle, the work gains ever new dynamic appearances, making it a transformative light object. This way Uecker creates simultaneous excitement and contemplation.

Uecker finds a uniquely individual expression despite the massiveness of the materials. In terms of the materials used for his artistic process, he has remained faithful to simple means and tools. And he has also remained true to the human body as gauger for what is possible. His first and foremost frame of reference is his own body, his own capability, which is fundamental for his forceful creation. In terms of its genesis and effectiveness, the complexity and richness of Uecker’s œuvre is particularly breathtaking: this powerful poetic creation that balances opposites, unites action and contemplation, stillness and movement in a fascinating artistic whole of a powerful beauty. And yet, a permanent process of deconstruction of harmony is intensely perceptible in his works, evoking messages of emotional sentiment, borne of personal attitude.

‘Paintings’ like this, “Wind” but also drawings, sculptures, installations, stage sets, costumes, books, photographs and films by Günther Uecker testify to a concept in which art is a spiritual development by an inquisitive artist who continuously seeks an open field and a new scope for action. It is the dynamic, the mobility, as well as the constantly renewing cultic and cultural influences that give rise to a highly emotional pictorial power that is so sensitive to the human being. The nail paintings that Uecker made over decades are like snapshots of an artistic and physical state of mind. Depending on the point of view and the incidence of light, these ,paintings’ develop a sensitive, poetic power and begin to breathe. [MvL]





34

TOM WESSELMANN

1931 Cincinnati – 2004 New York

Standing Nude. 1985.

Steel Cut. Enamel on steel.  
Signed, dated and inscribed on the reverse. Unique object.  
Ca. 139 x 48,5 cm (54.7 x 19 in).  
  
The “steel drawing” listed in the archive with the title “Standing Nude (Variation #4)” is one of a total of 6 color variants of this motif. Wesselmann colored each copy entirely different and this “Variation #4” is the only one with blonde hair. [JS]

The work is registered in the Tom Wesselmann Estate, New York.

🕒 *Called up: December 8, 2023 – ca. 18.06 h ± 20 min.*

€ 120.000 – 150.000 (R/D, F)  
\$ 126,000 – 157,500

PROVENANCE

- Sidney Janis Gallery, New York (1986).
- Maxwell Davidson Gallery, New York.
- Private collection Austria (acquired from the above).

In the early 1980s, the American Pop artist Tom Wesselmann began working with metal and developed a completely new artistic technique, the so-called “steel drawings”. In these filigree, silhouette-like creations, Wesselmann succeeded in transferring the spontaneity, the clear, sketchy lines of his graphic style into the durable material metal in unprecedented manner. Thus creating a fascinating combination of drawing and sculpture. Strictly speaking, they are colored reliefs of a drawing that Wesselmann spread out in front of the white wall in a fine steel cut and that, at first glance, give the appearance of a wall painting.

The motifs of the “steel drawings” are based on the classic Wesselmann themes: Nudes, still life and landscapes, whereas his famous “Nudes” also make for Wesselmann’s central complex in this technique. Wesselmann decided to solely make representational art, contrary to the prevailing abstract painting of the time, as early as in the late 1950s. However, in this context it was crucial to find a completely new approach, that he had to pursue completely new artistic paths. Wesselmann’s legendary “steel drawings” are documents of this approach and provide impressive proof that, contrary to popular belief at the time, the story of representational painting was far from over. The first works were made of hand-cut aluminum, which was lacquered in various colors. Wesselmann explains, “With the aluminum doodles, the

• **Wesselmann’s de-individualized nudes are considered icons of American Pop Art**

• **The silhouette-like “steel drawings” combine seemingly contradictory elements: drawing and sculpture, fragility and stability, spontaneity and precision**

• **In the steel drawings, Wesselmann transfers the principle of the “shaped canvas” to representational painting, creating works of an unparalleled spatial presence**

• **Unique work**

idea was to take a small doodle and blow it up large, as if it had just been made on the wall.” (quoted from: <https://denverartmuseum.org/article/staff-blogs/tom-wesselmann-finds-new-medium>).

After months of intensive work with the precision mechanic Alfred Lippincott, Wesselmann succeeded in developing a technique that cuts steel with the very degree of precision fundamental to the realization of his artistic visions. The underlying sketches are electronically or manually transferred to the metal plate and cut out with millimeter precision by a laser beam. Wesselmann plays with the double alienation and in doing so restages his Pop Art drawings in a revolutionary new manner. On the one hand. it is the execution in steel cut, and on the other hand, it is the monumental enlargement of the drawing that is fascinating and vexing in equal measure. Wesselmann’s “steel drawings” are like monumental, highly precise silhouettes and play with the confusing illusion as if the fine line was lifted out of the drawing, out of the paper, and mounted on the wall. This way they transfer the principle of the “shaped canvas”, which seeks to emancipate form from the rectangular image carrier, into representational, line-based painting. Their unique effect always incorporates the surrounding space and the respective lighting, as the fine line structure casts a different shadow on the wall depending on the light incidence. [JS]





# YVES KLEIN

1928 Nice – 1962 Paris

Peinture de Feu Coleur, sans titre, (FC 11).  
Around 1961.

Mixed media. Pure pigment and synthetic resin and traces offire on paper. On paper, laid on canvas.  
22,5 x 36 cm (8.8 x 14.1 in).

🕒 *Called up: December 8, 2023 – ca. 18.08 h ± 20 min.*

€ 400.000 – 600.000 (R/N, F)  
\$ 420,000 – 630,000

## PROVENANCE

- Pontus Hultén, Paris.
- Margareta Leijonhufvud, Sweden.
- Galerie Reckermann, Cologne.
- Corporate Collection Ahlers AG, Herford (since 2005, acquired from the above).

## EXHIBITION

- Yves Klein - Der Sprung ins Leere: Pretiosen des Nouveau Réalisme, Foundation Ahlers Pro Arte / Kestner Pro Arte, February 28 - July 1, 2006, and Museum Moderner Kunst Foundation Wörlen, Passau, July 22 - September 24, 2006 (no cat.).
- Les Livres de Vie: Eva Aeppli und ihre Künstlerfreunde, Kunstmuseum Solothurn, August 26 - November 05, 2006, accompanying booklet no. 51, p. 25 (no fig.).
- Nouveau Réalisme, Galeries nationales du Grand Palais, Paris, March 28 - July 2, 2007/ Nouveau Réalisme: Revolution des Alltäglichen, Sprengel Museum Hanover, September 9, 2007 - January 27, 2008, cat. no. 31, p. 70 (fig.) and 318.
- Nouveau Réalisme, Kunsthalle Krems, Krems-Stein, November 21, 2010 - February 20, 2011 (no cat.).
- Depicting Women - beauty, goddess, motherhood, bathing, soliciting, fulfilling, fragment", Foundation Ahlers Pro Arte, Herford, September 15 - December 9, 2018, cat. no. 73, p. 87 and p. 73 (fig.).
- Aggregatzustände, Das Material der Kunst - von Abfall bis Zement, Sprengel Museum Hanover, from November 6, 2019, cat. no. 29.

## LITERATURE

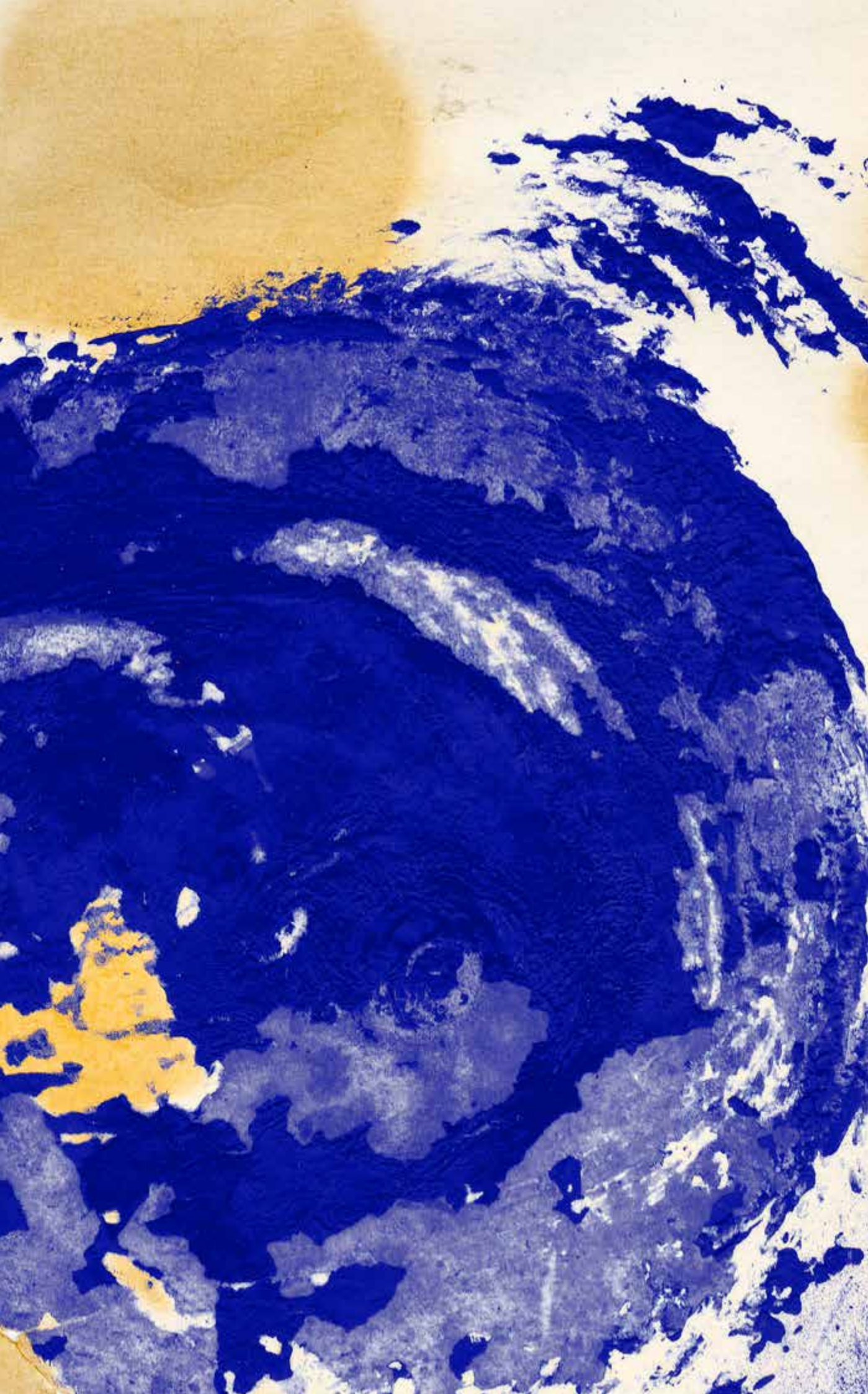
- Paul Wember, Yves Klein. Werkverzeichnis, Biographie, Bibliographie, Ausstellungsverzeichnis, Cologne 1969, no. FC 11, p. 135 (with illu. in black and white).



- The combination of Fire Picture and Anthropometry is of utmost rarity in his oeuvre
- The present work belongs to the group “Color Fire Pictures”, the last series of works created before his much too early death
- The current catalogue raisonné by Paul Wember mentions only two other comparable works
- From the collection of Pontus Hultén, one of the most important exhibition organizers and museum founders of the 20th century (Moderna Museet, Stockholm and Centre Georges Pompidou, Paris)
- Comparable works are extremely rare on the international auction market (source: artprice.com)







Yves Klein doing a ‚Peinture de Feu‘, 1961.

© Harry Shunk and Janos Kender / Paul Getty Trust, The Getty Research Institute, Los Angeles, (2014, R. 20) © The Estate of Yves Klein c/o ADAGP, Paris



Yves Klein doing a ‚Peinture de Feu Couleur‘, 1962.

© Louis Frédéric © The Estate of Yves Klein c/o ADAGP, Paris

#### Yves Klein - New Realist and Avant-Gardist

Thanks to his extraordinary creative output and visionary ingenuity, as well as for his pioneering accomplishments in performance and conceptual art, Yves Klein is widely considered the most influential French artist of the 1950s and 1960s. Along with Arman and Jean Tinguely, Yves Klein was a member of the loose group of artists known as “Nouveau Réalisme” around the art critic Pierre Restany. They clearly turned against the abstract and informal painting prevailing in the early 1960s. The “New Realists” left the studios to create art in the streets. Using new techniques and found materials, they aimed to integrate everyday life reality into art, making considerable contributions to the development of Object Art and early Action Art. The body of work that Yves Klein created in a short period of only seven years includes legendary artworks such as monochrome paintings, sponge sculptures, rain paintings, fire paintings, and body prints. He was a conceptual artist even before the term existed. For him, it is not the subjective handwriting of the painter, but the individual expressiveness of pure color that should determine the work. Monochrome liberated him from the conventional easel painting and gave him the possibility to make the immaterial and the infinite tangible as a kind of sublime experience.

#### La Peinture du Feu

The genesis of Klein’s remarkable fire paintings lies in his occupation of the immateriality. Both in the fire paintings, as well as in the “Cosmogonies” in which he showed the imprint of rain and wind on the canvas in the early 1960s, the artist summoned the elements of nature to manifest their creative power. The series “Peinture du Feu Couleur”, which evolved from the “Peintures du Feu”, was created in the last year of the artist’s life. These works are the synthesis of Klein’s diverse, transcendent and highly influential oeuvre. Probably about 30 works belong to this small series of works. Yves Klein merged the pure fire paintings with his “Anthropométries” techniques by printing traces of the human body on the burnt surfaces. Color also played an increasingly important role: shades of pink and blue swim through the fiery depths of his works. The element of fire has been part of his oeuvre since 1957, when he set fire to one of his monochrome paintings at an exhibition at Galerie Colette Allendy, addressing the symbolism of regeneration and transformation. In early 1961, on the occasion of his first retrospective exhibition at Museum Haus Lange in Krefeld, Klein presented his Fire Fountains and the Fire Wall. These works, consisting of huge vertically blazing blue flames and a wall of flames created with a number of Bunsen burners in a row, theatrically illuminated the museum’s gardens at dusk. Klein recognized the elemental power of fire. In the laboratory of Gaz de France, a French gas supply company based in La Plaine Saint-Denis, where he had access to industrial equipment, he learned to master fire and made precise adjustments to harness its force. With the ‚Peinture de feu‘, Yves Klein created a pure image of the element fire. He did not invent these images. He took them directly from the fire.



Yves Klein, Anthropométrie de l'époque bleue, 1960, dry pigment and synthetic resin on paper laid down on canvas, private collection.

© Succession Yves Klein / VG Bild-Kunst, Bonn 2023

#### Anthropométries

In the further development of his pure fire pictures, Yves Klein revisited elements from previous work series. Thus, his famous “International Klein Blue” (IKB) can be found in the color fire paintings, as well as human body forms from the “Anthropométrie” series, named after the study of human body measurements. In this well-known series of works, Klein used female models as “living brushes.” The bodies, soaked in paint, are pressed onto or pulled across the canvas. Thus, the artist himself did not touch the canvas and did not become active as a painter in the conventional sense. The paintings are usually created in a performance in front of a live audience. Probably the most legendary performance took place at the Galerie Internationale d’Art Contemporain in Paris on March 9, 1960, in front of a fascinated, astonished, but also shocked audience. This performance would manifest Yves Klein’s reputation as a provocateur. The happening was accompanied by an orchestra playing the “Monotone Symphony” composed by Klein, while three nude models painted one another with the intense ultramarine blue “International Klein Blue” (IKB) that Klein and the chemist Edouard Adam had developed four years. They then pressed their bodies onto the canvas according to the artist’s instructions. It is the culmination of his artworks, which he calls “Anthropometries,” in which he took the distancing from the canvas that he had promoted to an extreme, while at the same time making “bodily contact with the most incorporeal of colors possible.” The Fire Paintings represent the final step in his sublimating transition from the material to the spiritual. [SM]

*Further works from the Ahlers Collection are offered in our Contemporary Art Day Sale on Friday, December 8 and in our Modern Art Day Sale on Saturday, December 9, 2023*



# LOVIS CORINTH

1858 Tapiau/East Prussia –1925 Zandvoort (Netherlands)

Paraphrase (Bildnis der Charlotte Berend). 1907.

Oil on canvas.  
Lower left signed. 88 x 63 cm (34.6 x 24.8 in). [SM]

🕒 *Called up: December 8, 2023 – ca. 18.10 h ± 20 min.*

€ 250.000 – 350.000 (R/D)  
\$ 262,500 – 367,500

## PROVENANCE

- Dr. Oscar Pinner, Frankfurt a. Main.
- Anna Pinner  
(inherited from the above in 1928, until the storage of the relocation goods).
- Auction house Otto Schweppenhäuser, Frankfurt a. Main  
(auction of stored relocation goods).
- Kunsthaus Wilhelm Ettle, Frankfurt a. Main  
(acquired from the above around 1938).
- Berger Mühle near Muschenheim  
(safety deposit through the above, until September 25, 1945).
- Property Control Section, Military Government Frankfurt a. Main.,  
Kunsthaus Ettle, Berger Mühle near Muschenheim (obtained from  
above, in storage, September 25, 1945 - May 28, 1947).
- Central Collecting Point: Wiesbaden (from the above, in storage,  
May 28, 1947 - May 07, 1952, Wie no. 4838).
- Department for the Trusteeship of Cultural Property,  
Federal Foreign Office (from the above on May 07, 1952, in storage).
- Wilhelm Ettle (reobatined from the above, presumably in 1953).
- Private collection Germany.
- Kunsthaus Bühler, Stuttgart (with labels on the reverse, 1983-1997).
- Private collection Germany.
- Anmicable agreement with the heirs after Dr. Oscar and Anna Pinner (2013).
- Private collection Germany.

The work is free from restitution claims.

- Portraits of his wife Charlotte are among Lovis Corinth’s most personal and intimate works
- Corinth’s enthusiasm for this moment is palpable in the painting, as it emanates a rhapsodizing mood
- The fleeting virtuosity of the brushwork and the use of delicate yet radiant colors emphasizes the summery character of the airy impressionist painting style
- With “Paraphrase”, one of the last works from this impressive work complex is offered on the international auction market
- With a history of almost 100 years of important exhibtions, Nationalgalerie Berlin in 1926, the Museum Folkwang Essen, 1958, and the retro-spective exhibition at Tate Gallery in 1997

## EXHIBITION

- Commemorative exhibition Lovis Corinth, Nationalgalerie Berlin 1926, no. 136.
- Lovis Corinth. Commemorative exhibition, Sächsischer Kunstverein, Dresden, 1927, no. 48.
- Lovis Corinth, Kunsthaus Bühler, Stuttgart 1983.
- Deutscher Kunstandel im Schloß Charlottenburg, Orangerie ,83, Berlin, 1983, cat. no. 21.
- Lovis Corinth 1858–1925, Museum Folkwang, Essen, November 10, 1985 - January 12, 1986/ Kunsthalle der Hypo-Kulturstiftung, Munich, January 24 - March 30, 1986, fig. no. 40.
- Künstler in Deutschland 1900-1945. Individualismus und Tradition, Württember-gischer Kunstverein, Stuttgart, September 18 - November 9, 1986.
- Lovis Corinth - Retrospektive, Haus der Kunst, München, May 4. - June 21, 1996; Nationalgalerie Berlin, August 2 - October 20, 1996; Saint Louis Art Museum, November 14, 1996 - January 26, 1997; Tate Gallery, London, February 20 - May 4, 1997, cat. no. 67.
- Lovis Corinth. Das Leben ein Fest! Belvedere, Vienna, June 18 - October 3, 2021/ Saarlandmuseum, Moderen Galerie, Saarbrücken, November 5, 2021 - February 20, 2022, pp.140/141, cat. no. 342.

## LITERATURE

- Charlotte Berend-Corinth, Lovis Corinth. Die Gemälde. Catalogue raisonné, Munich 1992, no. 342.
- Rudolf Klein, Lovis Corinth, in: International Art, a review of the art of all countries, volume 3, Leipzig, presumably 1908/09 (illu., titled “Madame v. W.”).
- Robert Bertrand, Lovis Corinth, Paris 1940, no. 25.
- Carl Georg Heise, Lovis Corinth. Bildnisse der Frau des Künstlers. Erinnerungen an die Entstehung der Bilder von Charlotte Berend-Corinth, Stuttgart 1958, pp. 23f., no. 7





In 1901, the 21-year-old art student Charlotte Berend introduced herself to Lovis Corinth to join his recently founded “Malschule für Weiber” (Painting School for Women). At this time, the 22-years-older artist already looked back on an eventful life. Leaving his home in East Prussia, Corinth made stops in the art metropolises Paris and Munich, and eventually arrived Berlin, where he soon became successful in the Secessionist circle around Paul Cassirer and was considered the third main representative of German Impressionism alongside Max Liebermann and Max Slevogt. From the beginning of their acquaintance, Charlotte did not only sit for him, but became the center of his life: They got married in 1904, and the devoted and loving partner she was, Charlotte Berendt would continue to take care of his legacy with untiring commitment for decades after his death. In addition to scores of documents, about 80 portraits that Corinth had made of Charlotte testify to their immensely fulfilling relationship. They show the adored wife and mother of their two children in very different moments, situations, and roles. A high degree of empathy, as well as an immensely intimate expressiveness on the part of the painter for his preferred model is what all these works have in common. Thus the paintings also have a biographical character, they are touching testimonies of a happy relationship between two artists at the beginning of the 20th century.

#### Corinth paints Charlotte

In 1907, Lovis and Charlotte Corinth spent their summer at Timmendorfer Strand on the Baltic Sea to recover from the hustle and bustle of the Berlin art business. Half a century later, Charlotte wrote about the circumstances in which “Paraphrase” was created: “On one hot day, we went down to the beach, which was quite a distance from the small apartment we rented. To protect me from the burning sun, I had put my white lace scarf over my hair during the drive. The next day Corinth said: ‚I would like to paint you the way you looked in the car yesterday - in the light yellow dress with the laces and the scarf covering your head. But I need to have the same bright midday light - almost shadowless. I wondered if we should try it in the arbor in our little garden.‘ We went to the arbor, and Lovis was delighted. ‚Yes! In fact, I’ll have full light at noon.‘ He began to paint and said, ‚I tell you, it looks great. Like you’re sitting in a froth of lace. Maybe I’ll be lucky enough to finish it in one go, because it may be rainy weather again tomorrow.‘ He almost finished the painting in the first session, then he shouted: ‚The light is changing, I’ll stop. I’ll only need an hour at most tomorrow. But the part of the hands between the lace is so beautiful, I want to paint it tomorrow with new strength.‘ Lovis had ‚his proper light‘ again the following day and finished the painting. ‚The way you just sit there looks simply splendid, my little elf,‘ he kept exclaiming.” (Carl Georg Heise: Lovis Corinth. Bildnisse der Frau des Künstlers. Erinnerungen an die Entstehung der Bilder von Charlotte Berend-Corinth. Stuttgart 1958, no. 7, page 23.)

Corinth’s enthusiasm for this moment becomes palpable in the painting, a enraptured mood evident in the fleetingly virtuoso brushwork and the use of delicate, yet radiant colors: White-gray, yellow, salmon pink, and a bluish violet blend into the delicate lace dress that inspired the painter to make the highly virtuoso painting. With the dark brooch, Corinth centers the overall structure and sets an accentuating moment that underlines the charm of the transient moment. The bright green of the arbor’s plants emphasizes the summery character of the airy impressionist style. Charlotte is depicted almost life-size as a half-figure sitting in a wicker chair that is only hinted at. Her presence, her attentive gaze is directed at her husband and at us as we are looking at the portrait. The model seems relaxed, she has been accustomed to sit

for her husband for years, not to move, an incomparably intense experience arises between painter and model. In her memoirs, Charlotte Berend-Corinth described these occasions: “I remember those wonderful hours when he painted me and directed his penetrating gaze at me before he even put the first brushstrokes onto the canvas. His eyes then opened wide. The color of his eyes changed from deep blue to a crystalline glow. [...] I could never really express how happy I was when Lovis painted me. Since I witnessed how he conceived, developed and completed the picture, I understood his artistic idea, which had prompted him to paint a picture of me again and again. For I felt myself in each portrait, both my nature and the particular mood I was in. My whole nature finds expression in the portraits, my whole being.” (Charlotte Behrend-Corinth, Mein Leben mit Lovis Corinth, Munich 1958, p.16)

Lovis Corinth, portrait of Alfred Kerr, 1907, oil on canvas, Stiftung Stadtmuseum Berlin.



#### “Paraphrase”

Back in Berlin, the painting remained on the easel in Corinth’s studio for quite some time. In her memoirs, Charlotte recollected how Alfred Kerr, the most influential German theater critic at the beginning of the 20th century, casually found an amusingly mocking characterization for her recent portrait: “There Alfred Kerr saw it while Lovis was painting him. Dr. Kerr saw himself ‚not exactly flattered‘ by his portrait. When he saw mine on the easel, he said sarcastically, ‚And since we are on the subject of ‚flattery,‘ I would rather call the portrait of you, Charlotte, a ‚paraphrase.‘ Lovis, who had a liking for irony and was never offended by the judgment of a witty person, laughed. From now on we called the picture ‘Paraphrase’. ‚And it actually is‘, Corinth said, ‚very similar, but Kerr can’t see it that way.‘” (Carl Georg Heise: Lovis Corinth. Bildnisse der Frau des Künstlers. Erinnerungen an die Entste-

Lovis Corinth, Charlotte Berend in a white dress, 1902, oil on canvas, Stiftung Stadtmuseum Berlin.



hung der Bilder von Charlotte Berend-Corinth. Stuttgart 1958, page 24) Lovis Corinth made the portrait of the then very popular theater critic Alfred Kerr on his own behalf and without a commission. The painting remained in his possession until his death in 1925. Only then did it enter the art trade, where it was acquired by the architect Leo Nachtlicht. Today the painting is in the Stiftung Stadtmuseum Berlin.

#### Charlotte Berendt-Corinth

Charlotte remained a self-confident and independent artist even when she became Lovis’ wife, mother of their children, model and companion. She was born the daughter of the Jewish cotton importer Ernst Berend and his wife Hedwig (née Gumpertz) on May 25, 1880. Together with her five-years-older sister, she grew up in well-to-do circumstances on Berlin’s Kochstrasse and later on Charlottenburg’s Kantstrasse. Supported by her father, Charlotte began to study painting at the ‘Klosterstraße Art School’ with Prof. Max Schäfer at the turn of the century, and would later transfer to the Berlin School of Arts and Crafts. “Lovis Corinth Malschule für Akt und Portrait. Vom 15. Oktober an: Berlin NW., Klopstock Straße 52, II. Auskunft wird erteilt im Bureau der Secession” (Lovis Corinth Painting School for Nudes and Portraits. Opening October 15: Berlin NW., Klopstock Strasse 52, II. Information provided by the Secession’s office) was how Lovis Corinth advertised his “Malschule für Weiber” (Painting School for Women) in the latest catalog of the Berlin Secession in 1901. Charlotte Berend was one of his first students and soon also his preferred model. In July 1902, the “Porträt Charlotte Berend im weißen Kleid” would be the first in a row many portraits of her. Teacher and model got married on March 26, 1903. Their son Thomas Ernst Franz was born in October 1904 (died 1988), followed by their daughter Wilhelmine in 1909 (died 2001). She rented her own studio in Berlin-Moabit, exhibited her paintings in the Berlin Secession from 1906, became a member in 1912 and was elected to join the board of the art association in 1924. She was deeply rooted in the lively Berlin theater scene, produced print portfolios and made book illustrations. After the death of Lovis Corinth, Charlotte Berend traveled extensively: Spain, France, Switzerland, a trip to the Orient. She spent most of the 1930s in Italy, where she found her own style in painting landscape watercolor, with which she was invited to several exhibitions. In 1939 she followed her son Thomas to New York, where has already moved in 1931. However, she stayed with him only for a few months and moves on to Santa Barbara, California, where she lived from 1940 to 1945. Surrounded by friends, she painted numerous California landscapes. In 1945 she moved back to New York to be near her son and her newly immigrated daughter Wilhelmine, who had spent the war years in Hamburg. Charlotte Berend died in New York at the age of 86 on January 10, 1967.

#### Provenance

The Frankfurt collector Dr. Oscar Pinner, a friend of Corinth, also fell for the passionate appeal of ‚Paraphrase‘ with its transparent, light hues and its specific quality, and he acquired the painting shortly after it was made. Pinner’s daughter Erna studied with Corinth from 1908. This portrait of his wife Charlotte was one of the painter’s most personal and intimate works characterized by the interaction between the artistic and the human, the sensual and the spiritual. Many of them have found their way into some of the most important museum collections in Europe and the USA. With “Paraphrase”, one of the last works from this impressive group is offered on the international auction market. [MvL]



# PIERRE-AUGUSTE RENOIR

1841 Limoges – 1919 Cagnes-sur-Mer

Femme assise dans un paysage. 1918.

Oil on canvas.  
With the signature stamp (Lugt 2137 b) in lower left. With a faded rounded stamp on the reverse, there also with several labels, ownership entries and hand-written inscriptions and numbers. 38 x 46 cm (14.9 x 18.1 in).  
Accompanied by a photo expertise issued by the Wildenstein Institute, Paris, from September 7, 2001.  
The Wildenstein Plattner Institute, Paris, has included the work into the forthcoming digital catalogue raisonné of Pierre-Auguste Renoir's works.

🕒 Called up: December 8, 2023 – ca. 18.12 h ± 20 min.

€ 300.000 – 400.000 (R/D)  
\$ 315,000 – 420,000

## PROVENANCE

- Artist's estate.
- Jean Renoir, Paris (marked "L2" on the reverse).
- Galerie Barbazanges, Paris (numbered "2682" on the reverse, between 1922-1927).
- Collection Paul Guillaume (1891-1934), Paris (label on the reverse).
- Galerie Bernheim-Jeune, Paris (inscribed "PH" on the reverse).
- Galerie Salis & Vertes, Salzburg.
- Private collection Southern Germany.
- Private collection Baden-Württemberg.

## LITERATURE

- Guy-Patrice Dauberville, Michel Dauberville, Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. 5: 1911-1919 & 1er supplément, Paris 2014, p. 148, cat. no. 3872 (fig.).
- Bernheim-Jeune/Albert André, L'Atelier de Renoir, Paris 1931, t. II, plate 202, no. 646 (fig.).

• **Art-historically significant provenance: Jean Renoir, son of the artist, Barbazanges and Bernheim Jeune, two of the most important Parisian Impressionist galleries, and the art dealer, collector and patron Paul Guillaume**

• **Painted at his villa "Les Collettes" in Cagnes sur-Mer near Nice**

• **The model was Madeleine Bruno, the muse of his late creative years from 1910**

• **In his late creative period, Renoir attained an impressionist essence of color, light and nature**

• **Characterized by a tremendous painterly joy, we see a work in his signature style in the colors of the south**

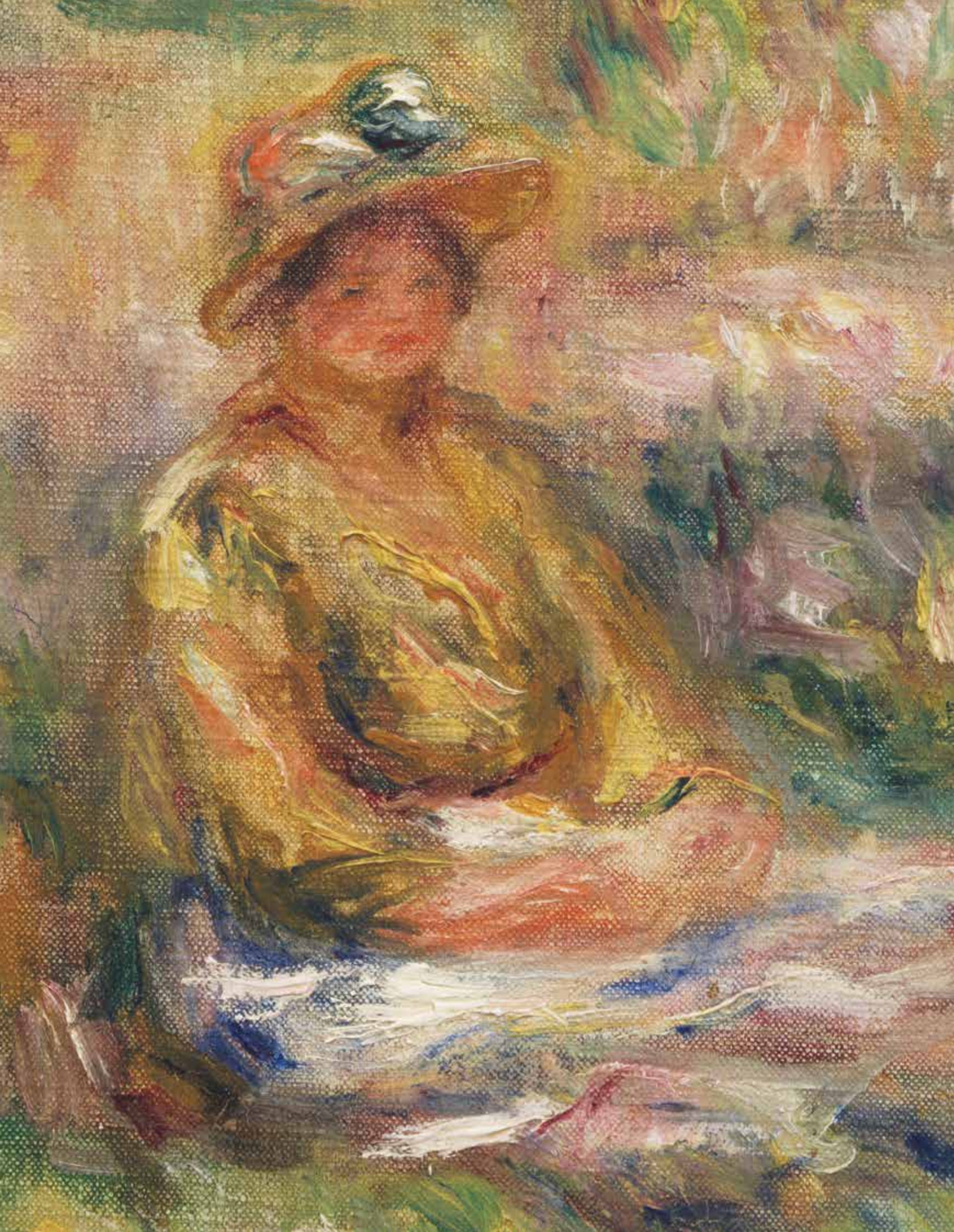
• **In 2022, the Städel Museum, Frankfurt shone a new light on the artist in the grand exhibition "Renoir. Rococo Revival"**



“When Renoir finally settled there, the estate ,Les Collettes‘ with its bright house surrounded by greenery, the large olive trees with their gnarled and cracked trunks that seemed to be made of gray stone, and the numerous orange trees, some covered with fruit, others still in bloom, an abundance that formed a fragrant forest in spring, offered a soothing atmosphere. Eventually, the multitude of shapes and colors of the plants that grew everywhere enlivened the garden, in which Renoir wanted nature to retain its freedom.”

Georges Rivière (1855-1943), Kunstkritiker, Maler und enger Freund Renoirs, in: Renoir et ses amis, Paris 1921, S. 250.





Alongside Claude Monet, Alfred Sisley and Camille Pissarro, Auguste Renoir was one of the first painters of the new Impressionist movement that became established in Paris in the mid-1870s. From the beginning on, landscapes occupied a key position in the artistic endeavors of the loose group, which usually congregated in changing constellations for exhibitions. Accompanying the bourgeoisie in their leisure activities and away from academic conventions, the painters went out into nature, often into the countryside around Paris. Walks in parks, on the banks of the rivers and in the forests surrounding Paris, picnics and boat trips became characteristic motifs.

Often painted right in front of the subject and plein-air, light reflections, atmospheric moods, and the dazzling prismatic disintegration of the sun's rays became the central pictorial content. Renoir in particular allowed himself great coloristic freedom in his depictions of landscapes, in which he embedded the figures. Interspersed with light blue, yellow, and rosy color accentuation, the female figure, adorned with the flowered hat that is so typical of Renoir, blends in with the vivid landscape. The southern light of his last residence Villa Les Collettes in Cagnes-

sur-mer near Nice breaks through in the bright range of his palette. Such smaller-sized subjects as this one, painted in the last year of his life, underscore the immense importance of his late creative phase.

Plagued by rheumatoid arthritis, Renoir had repeatedly gone to the South of France around the turn of the century, deciding to move into Villa Les Collettes, where he also had a small studio cottage in the adjacent park, where he, sitting under a parasol directly in front of the subject, created several of his most beautiful paintings. After his death, some of these last paintings remained at that studio while his artistic estate was split up between his three sons. The reverse side of the present painting provides testimony to its provenance history: it came into the possession of his second son, the future film director Jean Renoir, who was awarded the Oscar for his lifetime achievement in 1975. Sold through the prestigious Parisian Impressionist gallery Barbazanges, the painting subsequently became part of the collection of Paul Guillaume, art dealer and important collector, who provided the basic inventory for today's Musée de l'Orangerie. It had its last stop in Paris at the important modernist Galerie Bernheim-Jeune. [KT]

*Find more works from this remarkable private collection in our 19th Century Art Sale on Saturday, December 9, 2023.*

Studio in the villa Les Collettes, Cagnes-sur-mer, 1917.





# EMIL NOLDE

1867 Nolde/Nordschleswig – 1956 Seebüll/Schleswig-Holstein

Palmen. 1915.

Oil on canvas.  
Signed in lower left. Signed and titled on the stretcher. 74 x 88 cm (29.1 x 34.6 in).  
We are grateful to Dor Levi, Ramat Gan, John F. Littman, Houston, Cornelia Muggenthaler, Munich, and Anna Rubin, New York, for their kind support and the good cooperation.

🕒 *Called up: December 8, 2023 – ca. 18.14 h ± 20 min.*

€ 600.000 – 800.000 (R/D, F)  
\$ 630,000 – 840,000

## PROVENANCE

- Dr. Ismar Littmann Collection, Breslau (acquired in the 1920s, until September 23, 1934).
- From the estate of Dr. Ismar Littmann, Breslau (inherited from Dr. Ismar Littmannn on September 23, 1934 until February 26/27, 1935: auctioned at Max Perl, Berlin).
- Ida Bienert Collection, Dresden (presumably since 1935).
- Friedrich Bienert Collection, Berlin (from the above, until 1962, auction at Stuttgarter Kunstkabinett).
- Leo Brand Collection, Neuss (since 1962: auction at Stuttgarter Kunstkabinett).
- Ever since family-owned.

**Amicable agreement with the heirs after Dr. Ismar Littmann, Breslau (2023).**

**The work is free from restitution claims. The offer is made subject to a fair and just solution with the heirs after Dr. Ismar Littmann.**

## EXHIBITION

- Kunstaussstellung Alfred Heller, Berlin (with the label on the reverse, presumably May 1923).

## LITERATURE

- Martin Urban, catalogue raisonné of painting, volume 2, 1915-1951, Munich 1990, no. 718, p. 103
- Stuttgarter Kunstkabinett Roman Norbert Ketterer, 37th art auction (part 1), May 3 - May 4, 1962, lot 335 with illu.
- Max Perl, Bücher des 15.-20. Jahrhundert (.), Gemälde, Aquarelle, Handzeichnungen, Graphik, Kunstgewerbe, Plastik, auction on February, 26-28, 1935 (catalog no. 188), lot 2557.
- Ferdinand Möller an Antonie Kirchhoff, typescript, February 7, 1935 (estate of Ferdinand Möller, Berlinische Galerie, BG-GFM-C,II 1,485).
- Helcia Täubler to Hans Littmann, typescript, January 16, 1935 (Getty Research Institute - Special Collections, Wilhelm Arntz papers, box 17, folder 26-28).
- Bernhard Stephan, inventory of the Littmann Collectioin ("Großes Buch"): "Palmen (Südsee)", inv. no. 243.

.....

- **Nolde saw Paul Gauguin’s images from the South Seas in 1905 and made his dream of such a journey come true in 1913**

- **Palm trees in a frenzy of tropical colors - the basis for his later bright watercolors**

- **Privately-owned for more than 60 years**

- **From the legendary Modern Art collection of Dr. Ismar Littmann**

- **Free from restitution claims**

- **Part of Ida Bienert’s important Dresden collection after 1935**

.....

“For their harshness, fresh naturalness and overall character, these South Sea pictures are [...] hardly comparable to any pictures by other painters.”

Emil Nolde, 1936.



© Nolde-Stiftung, Seebüll 2023





**Journey to the South Seas**

The small travel group left Berlin on October 2, 1913 on behalf of the Reich Colonial Office and traveled via Moscow through Siberia and Manchuria to Mukden, from there through Korea to Seoul. They traveled through Japan for three weeks, then across the Sea of China to Beijing. Emil and Ada Nolde traveled through the country on their own, all the way to Hankou and took a small steamboat down the Yangtze River via Nanking to Shanghai; from where they crossed the sea to Hong Kong. Nolde drew the Russian people in Siberia who, coming from the vast steppe, waited until they could continue their journey; he recorded Japanese actors in his sketchbooks. The famous ink drawings and watercolors of the junks were created on the journey down the Yellow River. From Hong Kong, Nolde sent all the drawings he had created up to that point home, along with the objects and figures he had bought in Russia and China.. Many of them are still in the Ada and Emil Nolde Foundation in Seebüll today. After a long, stormy crossing over the Philippines and Palau, Emil and Ada Nolde reached the island kingdom New Guinea, where Nolde would stay for six months.

The first stop was Rabaul on New Pomerania, from there Nolde traveled to Käwieng on New Mecklenburg, to Manus, the largest of the Admiralty Islands, and finally to the main island of New Guinea. Nolde searched and found “primal” life and “wild prehistoric people” on dangerous paths to villages in the jungle and on journeys to small islands with people that had not yet been affected by European civilization. Nolde was captivated by the magic of the foreign landscape.

The first large oil paintings were created in Käwieng (Kavieng), and Nolde used a police detention center as his studio. “I had my little sketches on hand, but it was the strong experiences and the deeply guarded observations that mattered most.” (Emil Nolde, Welt und Heimat, Cologne 1965, p. 98) Nolde also noted: “I had and still have the impression that the tropics are not as colorful as is generally assumed, only the people were colorful, as well as the birds, the fish, the red hibiscus and the leaves of the bougainvillea. The sunsets with their optical refractions could also be wonderful color orgies, but only for a few minutes.” (Ibid., p. 146)



Emil Nolde, Palmen am Ufer, 1914, coloured pencils and chalk on paper, Foundation Seebüll Ada and Emil Nolde. © Nolde Stiftung Seebüll 2023



Emil Nolde, Tropenwald, 1914, oil on canvas, Kunsthalle Bielefeld. © Nolde Stiftung Seebüll 2023

The colorful spectacle of the sunset is a recurring theme, not only in his South Sea sketches and pictures. Sketches such as “Palmen am Ufer” (Palm Trees on the Shore), drawn on thin, brownish-yellow paper with colored pencils and colored crayons, convey Nolde’s first impressions of nature. The oil paintings were created in the studio at a later point, some even back home.

In May 1914, Ada and Emil Nolde left New Guinea to return home via Celebes, Java and, after a detour, into the interior of Burma. To Nolde, the landscape of Java appeared to be a well-tended, rich, tropical garden. He marveled at the temple of Borobudur and regarded the abundance of ornaments and the sensually beautiful sculptural figures as the greatest contrast to the art of the north - and to the passionate, expressive gestures of his own pictures - and yet as “the most wonderful of all”, according to Emil Nolde. He was touched by the mysterious and mythical aura that surrounds the legendary art of the ancient cultures of South Asia, and he established a ,secret’ connection that would last years. The Eastern Vajang figures and masks recur in some still lifes, where they are united with the blooming flowers in Ada’s garden; domestic and exotic things combine to form a strange, quiet beauty.

The last leg of the home-bound journey was overshadowed by the outbreak of World War I, which surprised them in Port Said in Egypt. They reached Germany after a detour, but the luggage with the oil paintings had to be left behind and initially seemed lost. They could only take the sketchbooks and the watercolors with them, as well as the entire wealth of memory of what Nolde had seen as a painter during the trip. Around 19 oil paintings that were created under often adventurous circumstances during Nolde’s stay in the South Seas from December 1913 to May 1914 appeared lost. But after seven years of a feverish search for the missing works, Emil and Ada Nolde left Berlin and traveled to Paris and London via Heidelberg in January 1921. A last clue finally pointed to Plymouth, where a department store owner named Popplestone made the pictures, stored in two rolls, available to them: “The two rolls stood between a lot of junk and when the merchant was gone and we were alone with a worker, the ropes were cut. We found the paintings only slightly damaged. Now they are on their way to Utenwarf”, Nolde reported to his friend Hans Fehr, lawyer and patron, in Heidelberg (Hans Fehr, Emil Nolde. Ein Buch der Freundschaft, Cologne 1957, p. 91 ).

**Palm trees bent by the wind**

But back to 1915. Nolde impressively rendered an account of everyday life and the natural beauty in what was then New Mecklenburg (now New Ireland) in numerous watercolors, colored drawings and sketches, which he then used as basis for large-format paintings after his return to Utenwarf on Alsen: painted memories of the South Seas. Still longing for the pictures that were made in New Guinea and believed to be lost, this South Sea landscape was made: Palm trees forced to grow crooked by the wind, which Nolde lets appear like a silhouette in backlight in front of a dramatically staged sunset that colors the entire sky red and yellow. A strong blue mixes with the green of the palm leaves, held by twisted trunks that head in the same direction like a choreographed ballet. “The sunsets with their optical refractions could also be wonderful color orgies, but only for a few minutes; then darkness fell”, said the artist about the daily spectacle that touched him so much (Emil Nolde, Welt und Heimat, Cologne 1965, p. 146).

This work undoubtedly marks a turning point in Nolde’s work at the beginning of the First World War: these South Sea pictures helped Nolde to pursue his chosen artistic path with a firm tread and increased his self-confidence as a free, innovative representative of modern, pure painting. This landscape testifies to Nolde’s effort, indeed ability, to painterly reinvent the quality of the South Seas with the help of a tiny color sketch, as if he were still there, a magnificent encounter in the form of the elements of wind and earth: “Everything primal and primordial always captivates my senses. The great, roaring sea is still in its original state, the wind, the sun, yes, the starry sky is almost as it was fifty thousand years ago”, said Emil Nolde (Emil Nolde, Jahre der Kämpfe, Berlin 1934, p. 177).

With the stirring painting “Palmen”, Nolde was looking for a way out of the historical dilemma of not having the pictures painted in New Guinea available for presentation at the museums of Karl Ernst Osthaus in Hagen or Max Sauerlandt in Halle. And so Nolde relied on his great talent to express the timeless and eternal idea of the primal with this South Sea landscape from 1915. He repeated an undoubtedly elemental landscape as an evocation of the cyclical rhythms of the nature of the South Seas. [MvL]







#### Dr. Ismar Littmann. The Collector

“Inscr. in bottom left: Emil Nolde; in front of an orange-red sky that turns yellow-green at the top, palm trunks with their dark green crowns rise from the deep green ground. There are bushes in the background on the left.” This is how Nolde’s painting is described in the “Großes Buch”, the 1930 inventory of one of the largest and most important modernist collections of the pre-war period. It is the inventory of the Ismar Littmann Collection.

The Breslau lawyer and notary Dr. Ismar Littmann was one of the most active and most important collectors of German Expressionism. Born as a merchant’s son in Groß Strehlitz, Upper Silesia, on July 2, 1878, he settled in Breslau with a doctorate in law in 1906, and soon got married to Käthe Fränkel. Ismar Littmann was admitted as lawyer to the regional court. He soon ran his own law firm, later together with his partner Max Loewe, and was promoted to notary in 1921.

The wealthy lawyer Dr. Ismar Littmann was a generous patron and supporter of modern, progressive art. He was particularly committed to contemporary artists from the environment of the Academy of Fine Arts in Breslau, such as the “Brücke” painter and academy professor Otto Mueller. Today, the “Breslau artist bohème” that Ismar Littmann shaped, promoted and accompanied as a collector and patron is still well known.

From the late 1910s on, Dr. Ismar Littmann compile his soon-to-be-famous art collection. The Littmann Collection included works by well-known German artists of Impressionism and Expressionism, among them Otto Mueller, Käthe Kollwitz, Max Pechstein, Alexander Kanoldt, Lovis Corinth and, of course, Emil Nolde. Littmann also had a personal connection to some of those mentioned. Littmann compiled almost 6,000 important works of art, watercolors, drawings and prints, as well as paintings until the late 1920s.

The “seizure of power” by the National Socialists brought about sudden change and the Jewish lawyer Dr. Ismar Littmann soon faced severe persecution. His professional group was among the first that the National Socialists wanted to destroy economically and socially. As early as in the spring of 1933, neither Dr. Ismar Littmann himself nor his children were able to pursue their professions any longer. Deprived of his livelihood and joy of life, Ismar Littmann faced the ruins of a glamorous existence. Deep despair drove him to suicide on September 23, 1934. Ismar Littmann left behind his widow Käthe and their four children. Fortunately, the survivors were able to escape the National Socialist dictatorship.

In order to finance their escape and livelihood, the Littmann family was forced to sell parts of their important art collection. On February 26 and 27, 1935, numerous works from the Littmann Collection were offered as part of a collective auction at auction house of Max Perl in Berlin. Among them were also two paintings by Emil Nolde: the “Buchsaumgarten”, returned to the heirs accompanied by great international attention by the Wilhelm Lehmbruck Museum in Duisburg in 2021, and our work “Palmen”, which is now sold by the current owners subject to a “just and fair solution” with the heirs of Dr. Ismar Littmann.



#### The 1935 Perl Auction

The 1935 auction at Perl was ill-fated. The discussion about so-called “degenerate art” was already flaring up. 64 paintings, watercolors and drawings, including 18 works of art from the Littmann collection, were confiscated as examples of “cultural Bolshevik tendencies” by the Gestapo before the auction and sent to the Berlin Nationalgalerie the following year. Its director at the time, Eberhard Hanfstaengl, kept some of the works as “contemporary documents” and had the rest burned by order of the Gestapo in the furnace of the Kronprinzenpalais on March 23, 1936. (Cf. Annegret Janda, *Das Schicksal einer Sammlung*, 1986, p. 69) In 1937, the works “saved” by Hanfstaengl were once again confiscated and defamed as the property of “Nationalgalerie Berlin” in the exhibition “Degenerate Art” in Munich. Both paintings by Emil Nolde, “Palmen” and “Buchsaumgarten”, were spared this fate. The Gestapo did not confiscate the pictures; they were called up at Max Perl.

The offer of the two Nolde paintings, which were estimated at the low prices of 800 and 700 Reichsmarks, attracted some attention in the art world. The art dealer Ferdinand Möller informed the famous collector couple Heinrich and Tony Kirchhoff about the upcoming auction of both works. He wrote to Mrs. Kirchhoff about “Palmen” on February 7, 1935: “this last painting was created on the South Seas trip, so it is particularly valuable” (Ferdinand Möller estate, BG-GFM-C,II, 1,485). The Dresden banker Dr. Heinrich Arnhold acquired the “Buchsaumgarten” for a bargain of 350 Reichsmark, while the “Palmen” yielded 360 Reichsmark – real bargains in both cases, which, as Ferdinand Möller guessed in a letter to Tony Kirchhoff, did not reflect the actual market value. The palm picture was presumably sold to a friend of Heinrich Arnhold, as it was later found in her collection: Ida Bienert.



Emil Nolde, Buchsaumgarten, 1909, oil on canvas, private collection.  
© Nolde Stiftung Seebüll 2023



Ida Bienert with family, cabinet card by Emil Tietze, Bad Elster ca. 1890

#### In the Ida Bienert Collection

The back of the stretcher reveals, small and inconspicuous, the name of the important collector Ida Bienert (cf. Heike Biedermann, *Avantgarde als Lebensgefühl. Die Sammlerin Ida Bienert* Ida Bienert, in: Dorothee Wimmer (ed.), *Kunstsammlerinnen*, Berlin 2009, pp. 99-113). Born daughter of a Silesian textile industrialist in 1870, Ida and her husband Erwin were among the richest people in Dresden in the first decades of the 20th century. She was a thoroughly modern, courageous, reform-minded woman, a feminist of a new type, and compiled one of Dresden’s most important collections of modern art with a keen eye. She presented her masterpieces to her avant-garde guests in the family villa on Würzburger Strasse, for which Piet Mondrian designed the “ladies’ room” in 1925. Artists and intellectuals come and go at the Bienerts. In addition to some works of French art by Cézanne and van Gogh, important works by, among others, Paul Klee and Wassily Kandinsky, Edvard Munch and Franz Marc, Lyonel Feininger and Emil Nolde, adorned the walls.

The extensive, lavishly illustrated collection catalog that Will Grohmann published in 1933 still provides a shimmering, lively insight into this special art collection. The volume also shows what Ida Bienert appreciated about Nolde: the exotic appeal. In 1933, she owned the two watercolors “Südseeinsulaner” and “Südseefrau”, as well as the painting “Südseelandschaft” from 1914. If we put this latter painting next to “Palmen” in your imagination, we understand why Ida Bienert made a late acquisition for exactly this picture (after 1933 she only made sporadic purchases). The paintings, almost the same height, function as counterparts, so to speak: the quiet closeness of the forest landscape contrasts with the wind-swept openness of “Palmen”, the “green on green” of the dense tropical forest seems like a counter-image to the powerful color chords of the palm tree picture - and yet, both paintings seem to be in harmony in an almost magical way.

Nolde’s “Tropenwald” has been at the Kunsthalle Bielefeld since 1951 - a museum-quality painting like many other paintings from the former Bienert collection, which can now also be viewed in the Metropolitan Museum of Art in New York or the National Gallery of Canada in Ottawa. It is all the more remarkable that the painting “Palmen” with its diverse and extraordinary history can be offered today without pending claims for restitution. [MvL/AT]



# LOVIS CORINTH

1858 Tapiau/East Prussia – 1925 Zandvoort (Netherlands)

## Am Ostseestrand. 1903.

Oil on canvas.  
Signed in lower left. With several hand-written notes of ownership and numbers on the reverse. 99,5 x 75 cm (39.1 x 29.5 in).

🕒 *Called up: December 8, 2023 – ca. 18.16 h ± 20 min.*

€ 180.000 – 240.000 (R/D)  
\$ 189,000 – 252,000

### PROVENANCE

- Dr. Paul Ferdinand Straßmann (1866-1938), Berlin (acquired from the artist).
- Antonie Strassmann, New York (inherited from the above).
- Schoneman Galleries, New York (consigned by the above around 1950).
- Schaeffer Galleries, New York (on commission from the above in 1950).
- Private collection USA (acquired from the New York art trade in the 1950s)
- Ever since family-owned.

### EXHIBITION

- Grosse Kunstausstellung, Dresden, 1904, May 1 - late October 1904, cat. no. 65.
- Lovis Corinth. Commemorative Exhibition, Kunstverein Frankfurt, June 1926, cat. no. 23.
- Kunstverein für die Rheinlande und Westfalen, Düsseldorf, May - June 1926, cat. no. 20: "Charlotte Berend auf dem Spaziergang (in Brunshaupten an der Ostsee)".
- Lovis Corinth. Ausstellung von Gemälden und Aquarellen zu seinem Gedächtnis in der Nationalgalerie, Berlin 1926, p. 36, no. 98: "Charlotte Berend auf dem Spaziergang (in Brunshaupten an der Ostsee)".
- Lovis Corinth Commemorative Exhibition. Gemälde, Aquarelle, Zeichnungen, Graphik, Sächsischer Kunstverein zu Dresden, Brühlsche Terrasse, January 22 - mid March 1927, p. 23, no. 40 (fig.).

### LITERATURE

- Charlotte Berend-Corinth, Lovis Corinth. Die Gemälde, catalogue raisonné, Munich 1992, no. 258 (fig.)
- ARCHIVE MATERIAL:
- Correspondence Paul Straßmann and NG regarding loan to commemorative exhibition in 1926, SMB-ZA, I/NG 676, ll. 93ff and ll. 200ff.
- Correspondence Paul Straßmann regarding loan to commemorative exhibition in 1926, SMB-ZA, I/NG 677, ll. 368ff.
- List of NG 1926 lenders with hand-written annotations from Ch. Berend-Corinth, exhibition file for Corinth exhibition 1931, Staatliche Kunsthalle, Karlsruhe, State Archive Baden-Württemberg, LABW 441-3 no. 543.
- Manuscript catalogue raisonné (Charlotte Berend-Corinth), Photothek, Zentralinsitut für Kunstgeschichte Munich, no. 1903/09 (248).
- Commission agreement between Schoneman Galleries and Schaeffer Galleries, painting specified with the title "Mme Corinth in landscape" by L. Corinth, Getty Research Institute, Schaeffer box 103, p. 2.

- **An early declaration of love to his future wife Charlotte Berend from the year they got engaged**
- **Once his student, the painter Charlotte Berend became one of his prime sources of inspiration**
- **On public display a year after it was made**
- **Along Liebermann and Slevogt, Corinth is one of Germany’s greatest impressionists**
- **Corinth’s work are part of many renowned international collections like the Neue Pinakothek and the Städtische Galerie im Lenbachhaus in Munich, the National Gallery of Art, Washington, the Musée d’Orsay, Paris, and Tate Gallery, London**
- **In 2021/2022, his life affirming painting was honored in the grand exhibition “Lovis Corinth Das Leben, ein Fest!”**





“The Taming of the Shrew” - Lovis Corinth and Charlotte Berend

In October 1901, after Corinth had left Munich for Berlin where he joined the Secession, he opened his “Malschule für Weiber” (Painting School for Women). One of the first students was the twenty-one-year-old Charlotte Berend, who also regularly sat for him and would become his muse. She accompanied him on his first painting trip to the Baltic Sea from July to September 1902, where the large painting “Mädchen mit Stier” (Girl with a Bull, Hamburger Kunsthalle) was created as a testament to the growing relationship between them. When the picture was exhibited at the Berlin Secession, the artist had to put up with quite some banter; the fellow painter and friend Leistikow smugly suggested the title “Taming of the Shrew”. Corinth dedicated another portrait of Charlotte in an ivory-colored lace dress to her with the words “Miss Charlotte Berend, the teacher Lovis Corinth in July 1902” (Stadtmuseum, Berlin). Works that illustrate the growing intimacy and artistic harmony between the two were created during their first stay in Pomerania on the Baltic Sea and the following year. Henceforth, his work gained a certain subtlety, he made more intimate, softer motifs, and the flowing sensuality of his painting style also increased. Corinth was intensively occupied with his partner’s nature and the way she acted, capturing her picturesquely, lying sick in bed, adjusting her garter, at the washbasin, braiding her hair. After their first summer on the Baltic Sea, the couple became engaged in October 1902. In the year of their engagement, the present portrait of his fiancée in a white dress in the dunes was made. It reveals the influence of the French Impressionists shown at Cassirer at the time. Charlotte wears a small sailor’s hat, or perhaps more appropriately, a captain’s hat, given the role she would henceforth play in Corinth’s life. The two married in Berlin on March 26, 1904, while later autobiographical information revealed that the event was predated to the year this painting was created, presumably because of the birth of their first son in October 1903.



Paul and Hedwig Straßmann around 1930 in front of the Reichstag in Berlin with Moki, Mieke and Hexe. Campus Verlag GmbH, Frankfurt a. Main.

Antonie Straßmann. Campus Verlag GmbH, Frankfurt a. Main.



The Art Collection of Prof. Dr. Paul Ferdinand Straßmann

“Anyone entering Strassmann’s Women’s Clinic on Schumannstrasse... was immediately bound to gain a very particular impression of this well-known site of medical endeavor. ...Staircases, vestibules and corridors, study and living rooms had works of art everywhere : oil paintings, watercolors and etchings, bronzes, stained glass and cabinets, precious crystal and porcelain, coins and knick-knack; ....” (Max Gutzwiller, Büchlein mit dem Denkmal, 1942).

Coming from a family of scientists, respected among fellow international specialists and acquainted with the luminaries of the Berlin art world, Prof. Dr. Straßmann was an impressive personality in Berlin of the 1920s and 30s. Through personal contact with the artist, he acquired this beautiful scene of a walk on the Baltic Sea.

Due to their Jewish origins, the Straßmann family was persecuted by the Nazi regime. Accordingly, Prof. Dr. Straßmann was forced to sell his clinic to the Charité in 1936. He and his family moved to Berlin-Dahlem. Lack of space and financial hardship forced him to sell his Old Master collection through Rudolf Lepke on February 12, 1937. With high hopes of better times, he kept his favorite works by artists he was acquainted with. When he unexpectedly died on a trip to Switzerland in 1938, his wife Hedwig briefly returned to Berlin to pack up her belongings and fled to the USA to live with her daughter Antonie, a famous sports pilot. The remaining works in the collection became Antonie’s property and adorned the large house on the outskirts of New York. In 1950, she sold the painting to Schoneman Galleries. The current owners acquired it from the New York art trade in the 1950s. [KT/SvdL]





40

# PAUL KLEE

1879 Munichbuchsee (Switzerland) – 1940 Muralto/Locarno

Das Fenster. 1914.

Watercolor on Japon, originally laid on cardboard.  
Dated, titled and inscribed “5” on the backing board. 17,5 x 8,4 cm (6.8 x 3.3 in).  
Backing board: 24 x 14 cm (9.4 x 5.5 in).

🕒 *Called up: December 8, 2023 – ca. 18:18 h ± 20 min.*

€ 100.000 – 150.000 (R/D)  
\$ 105,000 – 157,500

PROVENANCE

- Herwarth Walden, 1916.
- Sally Falk, Mannheim (1916-1919).
- Rudolf Pfrunder, Zürich (1919).
- Israel Ber Neumann (Graphisches Kabinett, New Art Circle, Neumann Gallery), Berlin/New York (from 1919).
- Richard Sisson, Los Angeles/New York.
- Saidenberg Gallery Inc, New York (until 1973).
- Scott C. Elliott (until 1974).
- Henry M. Reed (1974-1996).
- Serge Sabarsky Gallery, New York (since 1996, with an old label on the reverse).
- Private collection North Rhine-Westphalia.

EXHIBITION

- Paul Klee, Moderne Galerie Tannhauser, Munich, March 1914; Galerie Der Sturm, Berlin, April 1914.
- Paul Klee und Albert Bloch, 39. Ausstellung, Galerie Der Sturm, Berlin, 1916, cat. no. 49.
- Paul Klee, Graphisches Kabinett I. B. Neumann, Berlin, March-April 1921, no. 4.
- Collecting privately, Bowdoin College Museum of Art, Brunswick, from July 17, 1965, no. 37.

LITERATURE

- Paul-Klee-Stiftung (ed.), Paul Klee. Catalogue raisonné, vol. 2: 1913-1918, Bern 2000, p. 120, no. 1114.
- Regula Suter-Raeber, Paul Klee. Der Durchbruch zur Farbe und zum abstrakten Bild, in: Ex. cat. Städtische Galerie im Lenbachhaus München, Munich 1979, pp. 137f.
- Manfred Fath, Sally Falk Collection, 1994, no. 129.
- Christie's, New York, November 14, 1996, lot 181.
- Jenny Anger, Modernism and the Gendering of Paul Klee, PhD thesis at Brown University, 1997, p. 37.

- **This is one of the first works with the window motif, which Klee revisited after World War One**
- **The window motif as an allegory of the look into the future of art**
- **The colors’ independent values and the way they interact are the key protagonists in this composition**
- **Exhibited at Klee’s seminal early solo show at Galerie ‚Tannhauser‘ and at Galerie ‚Der Sturm‘**

Paul Klee and Lily (actually Karoline) Stumpf married in 1906 and moved to Schwabingen, Munich’s bustlinbg artist quarter, shortly after. Kandinsky also lived in the same neighborhood, but he and Klee would not meet before 1911, when Kandinsky introduced Klee to the activities of the newly founded artist group “Der Blaue Reiter”. Over a period of 30 years, the two artists stayed friends and gave fundamental impetus to the avant-garde and the development of abstract art. After years of isolation, Klee now found a network of like-minded avant-garde artists, many of whom were also looking for a form of art that reflected an inner world beyond the outer appearances. Taking part in the second exhibition of the “Blaue Reiter” in 1912, he met other outstanding contemporary artists and writers such as Alexej von Jawlensky, Rainer Maria Rilke and Herwarth Walden. Since 1914, he put increasing focus on watercolors. The trip to Tunisia with August Macke and Louis René Moilliet marked the decisive step towards his own artistic style. Shortly before the trip, Klee cautiously embarked on the path of abstraction through color surfaces. He then consistently developed this principle on his famous journey to the northern African country. However, the strongest impact on Klee’s art during these years came from Robert Delaunay. After he had first met the Frenchman at the first “Blaue Reiter” exhibition in December 1911, Klee visited the artist at his studio in the spring of 1912 during a short stay in Paris presenting a letter of recommendation from Kandinsky. Here he saw Delaunay’s first steps in the groundbreaking Fenêtres series: he transformed the Parisian cityscape outside his studio window into a semi-abstract, prismatic lattice structure rich in subtly modulated colors. Later that same year, Klee dived further into Delaunay’s theories and translated the French artist’s essay “Sur la lumière” into German for the avant-garde magazine ‘Der Sturm’. The dissolution of the image object into colorful, sparkling prisms makes the color largely independent of nature and object. The independent value of the color and the nature of its interaction become the main protagonist of the composition. Klee clearly valued the watercolor “Das Fenster” (The Window) very much, as he chose it for his important early solo exhibition at the Moderne Galerie Thannhauser in Munich in March 1914, which then traveled on to Herwarth Walden’s renowned gallery ‘Der Sturm’ in Berlin. [SM]





# AUGUST MACKE

1887 Meschede/Sauerland – 1914 Perthes-lès-Hurlus (France)

## Junge mit Buch und Spielsachen. 1912.

Oil on canvas.  
With the estate stamp inscribed “VR. 313” on the reverse of the stretcher and the canvas (Lugt 1775 b). 87,5 x 71 cm (34.4 x 27.9 in).  
We are grateful to Eline van Dijk, LWL-Museum, Münster, for her kind expert advice.

📞 *Called up: December 8, 2023 – ca. 18.20 h ± 20 min.*

€ 300.000 – 400.000  
\$ 315,000 – 420,000

### PROVENANCE

- Artist’s estate.
- Elisabeth Erdmann-Macke.
- Wolfgang Macke (presumably acquired from the above).
- Siegfired Adler, Monatgnola-Lugano (acquired from the above on November 12, 1968).
- Gordon Hampton, California (in 1974 loaner Pasadena, according to a label on the reverse).
- Private collection (acquired at Sotheby’s, London, April 1, 1981, lot 45).
- Private collection Switzerland (acquired at Sotheby’s, London, February 3, 2009, lot 14).
- Private collection Switzerland (acquired from the above).

### EXHIBITION

- German Expressionist Painting and Sculpture from Californian Collections, April 16 - June 2, 1974.

### LITERATURE

- Ursula Heiderich, August Macke - Gemälde, Ostfildern, 2008, no. 398, illustrated p. 427.
- Gustav Vriesen, August Macke, Stuttgart, 1957, no. 313, p. 325.
- Galerie Gerda Bassenge, Berlin, May 3 - 7, 1966, lot 1298 with color illu. p. 4 (not sold).
- Christie’s, London, June 30, 1980, lot 35.
- Sotheby’s, London, May 1, 1981, lot 45.
- Sotheby’s London, Impressionist & Modern Art Evening Sale, February 3, 2009, lot 14.

### ARCHIVE MATERIAL

- LWL-Museum für Kunst und Kultur, Münster, Macke archive, inv.no. MA-285,2 LM; MA-285, 03 LM; MA-285, 4 LM; MA-286,3 LM; MA-388, G 266.

- **Made at the peak of the “Blaue Reiter” immediately after the almanac “Der Blaue Reiter” was released**
- **In a seemingly common motif, Macke transgresses the rules of perspective and freely stages form and color**
- **Particularly large and expressive work in radiant colors**

### From Paris to Tegernsee

In the fall of 1909, Macke was and his wife Elisabeth Gerhardt were staying in Paris, he received an invitation from the writer Wilhelm Schmidtbonn to visit him on Tegernsee. Macke decided to go and arrived Tegernsee together with his wife, who was close to deliver, in late October 1909. In 1910, Macke and Franz Marc met and became close artist friends. His first son was born the same year, an intense experience that deeply moved the emotional young painter.

“The year on Tegernsee was an extremely happy period in August Macke’s life. For his work, this first period of rest meant an opportunity to clarify impressions, to process a broad reception of traditions, as well as the avant-garde, and finally the breakthrough of long pent-up creative energies. Even years later he was still drawing on the abundant influx of pictorial ideas in his sketchbooks” (quoted from: Usula Heiderich, August Macke. Gemälde, Werkverzeichnis, Ostfildern 2008, p. 49). Macke had absorbed various influences during his travels and in previous stages of his artistic training, with Matisse and Derain being the ones most worthwhile mentioning, as they taught him to see color in a new way and to shape forms differently than he used to. The result is a formally calmed painting, which is of a new intensity and clarity in terms of colors. In the summer of 1911, August Macke joined the “Blaue Reiter”, in the group Franz Marc remained one of his closest confidants, while the relationship between Kandinsky and Münter tensed.







#### The portrait of his son in the Bonn studio.

Soon there would not be enough room for the family on Tegernsee, so the the young artist returned to Bonn, where the young artist had relatives and was able to rebuild a small studio house. In the background of the painting "Junge mit Buch und Spielsachen" (Boy with Book and Toys), we see a blue upholstered couch that can be assigned to August Macke's studio in Bonn. The painting shows strong reference to the works that were created on Tegernsee in 1909 and 1910. A drawing, which is listed in the catalogue raisonné by Ursula Heiderich under the number 653, can also be assigned to the painting. The drawing belongs to a group of sketches the artist made of the little boy, and they may have been created solely out of an irrepressible love for his small child. Today, a father would just pull out his cell phone. The drawing, however, offered the artist the chance to conceive a painting in the following year, not only to immortalize the beloved son, who had grown a year older, but as an opportunity to examine the effect and the position of the colors in relation to each other. Perhaps the most important artistic theme of August Macke's creation, which ended all too abruptly with his early death in 1916.

Particularly large-format work with expressive, light and clear colors. The seemingly calm painting impresses with its intense colorfulness. For August Macke, color was the most important means of creation. He confined himself to a few colors in minimal tinting. With their intensely colorful and generous, two-dimensional forms, August Macke's works from this period clearly show the influence of the painting of Henri Matisse and the Fauves. Macke had seen their works at exhibitions in Paris and later in Munich as early as in 1909.

"Of all of us, he gave color the brightest and purest sound, as clear and bright as his whole being was."

Franz Marc in his obituary for August Macke

August Macke's choice of subject is also a special feature of his painting. In many cases, he depicted his immediate surroundings, his family. The objects on the table, like the small stuffed hamster next to a small ball, can also be found in the painting "Walterchen's Spielsachen" (Städel Museum, Frankfurt). The family offered August Macke a strong feeling of safety and security; it was his earthly paradise. He knowingly blanked out world's restlessness with all its problems and uncertainties. He made many paintings of the garden or his wife. In the present painting he depicted his son fully immersed in a book, showing feelings in harmony, the unity of man and nature.

Thus, this painting is an outstanding example of the formal and thematic focus of his Bonn period. It testifies to the quality of an artist acknowledged for his development of a new aesthetic that earned him a prime rank among the top artists of the early 20th century. On August 2, 1914, he was drafted for service and fell in the Champagne region just 7 weeks later. [EH]



From the left to the right: Wolfgang, Elisabeth, Walter and August Macke, on Christmas 1913 in Hilterfingen.



August Macke, Walterchen's Spielsachen, 1912, oil on canvas, Städel Museum, Frankfurt a. Main.





# GABRIELE MÜNTER

1877 Berlin – 1962 Murnau

Teetisch mit Blumenvase und Sofa. 1910.

Oil on canvas.  
Signed and dated in lower left. 56 x 49 cm (22 x 19.2 in).

🕒 *Called up: December 8, 2023 – ca. 18.22 h ± 20 min.*

€ 140.000 – 180.000 (R/N, F)  
\$ 147,000 – 189,000

PROVENANCE

- Private collection Southern Germany.
- Private collection Switzerland.

- From the artist’s most important creative phase in 1910. From 1909 to 1914, Münter spent inspiring and happy years with Kandinsky at her “Russian House” in Murnau
- A Murnau still life with a great compositional unity
- Contoured surface painting is a significant feature of the early Murnau works
- Still lifes from the same year of creation are at, among others, the Lenbachhaus in Munich, the Vatican Museums in Rome, and the Schlossmuseum in Murnau
- Our painting was created the same time as the important “Stilleben Grau”, today at the Lenbachhaus in Munich, with which Gabriele Münter was one of only seven female artists represented at the first documenta

The curved sofa stood near the dining area in the Murnau “Russenhaus” (Russian house), which Gabriele Münter had purchased the year before our painting was made as a new home for her and her partner Wassily Kandinsky. In Murnau, the two artists found the right environment for a prolific artistic collaboration. In a stable life situation, out of a sense of an inner well-being and a personal liberation, a large number of important works were created at the Murnau house. Works that manifested newly found means of expression and wich would make for Münter’s artistic breakthrough. During this crucial creative time, Gabriele Münter also made the present “Teetisch mit Blumenvase und Sofa” (Tea table with flower vase and sofa), a painting that already testifies to her recently developed artistic signature: the ability to reduce what she sees to essential forms and to freely use colors in their purest nature, detached from the impression of reality. She circumscribes the barely graduated color areas with narrow black contour lines and thus creates a strong composition characterized by a great unity and an enhanced expres- sion. All objects shown, except for the vase with the flowers, are heavily cropped. The green table can only be identified as such by the vase on it. The opulent cushion, probably decorated with embroidery and appliqués, stands flat on a sofa fragmentarily suggested by the curved backrest. And yet the composition as a whole remains comprehensible at a glance. Staggering the abstract elements into an undefined space while depicting the objects in equally strong colors, Gabriele Münter has achieved something very special with this bold composition. No shadow, no perspective distracts the eye. It is a bold, colorful still life that shows how Gabriele Münter found a way to dematerialize the object. [EH]









43

WASSILY KANDINSKY

1866 Moscow – 1944 Neuilly-sur-Seine

Murnau. 1908.

Oil on cardboard.  
Inscribed “Kandinsky - Murnau 1908” by Gabriele Münter on the reverse.  
32,9 x 40,5 cm (12.9 x 15.9 in).

This is Kandinsky’s first artistic take on a motif that he revisited and developed the same year in the painting “Murnau - Straße mit Frauen” (Roethel/Benjamin 207, Neue Galerie, New York, formerly The Norton Simon Museum, Pasadena). [J5]

🕒 Called up: December 8, 2023 – ca. 18.24 h ± 20 min.

€ 1,500,000 – 2,500,000 (R/D)  
\$ 1,575,000 – 2,625,000

PROVENANCE

- Gabriele Münter (directly from the artist).
- German art trade.
- Wilhelm Reinold, Hamburg.
- Galerie Wilhelm Grosshennig, Düsseldorf.
- Private collection Southern Germany (acquired from the above in 1977, ever since family-owned).

LITERATURE

- Hans K. Roethel / Jean K. Benjamin, Kandinsky. catalogue raisonné of oil paintings, vol. I, 1900-1915, Munich 1982, no. 206 (black-and-white illu.).

“Colors must be applied not because they exist in nature in that tone or not, but because they are necessary, or not, in that tone for the picture. In short, the artist is not only entitled but obliged to treat the forms so that they serve his purpose.”

Wassily Kandinsky, On the Spiritual in Art, 2nd edition, Munich 1912, pp. 115f.

- .....
- **Masterwork from the early Murnau days, the birth of German Expressionism - of museum quality**
  - **Groundbreaking: Murnau motifs laid the basis for Kandinsky’s subsequent path to abstraction**
  - **Pure Expressionism! Green houses, a pink street, violet shades**
  - **Similar Murnau motifs are in renowned international collections like the Museum of Modern Art, New York, the Neue Galerie, New York, the Dallas Museum of Art, Dallas, and the Städtische Galerie im Lenbachhaus, Munich**
- .....

**Murnau am Staffelsee, An Upper Bavarian Collioure?**  
Murnau, the artist town south of Munich, under the influence of the Fauves, in the run-up to the formation of the ‚Blaue Reiter‘. “Murnau – Landschaft mit grünem Haus”(Murnau - Landscape with Green House) as Wassily Kandinsky titled his painting of a single building surrounded by crooked fruit trees in front of colorful facades in the background that appear as if they had been pushed behind one another two-dimensionally like a backdrop of pointed silhouettes. Kandinsky added rhythm to the composition with strong colors: lots of warm yellow, dark green, blue, here and there in a mix that suggests cobalt, a strong red, now and then tinted with blue to turn violet. For Kandinsky, these were the prevalent colors of the years 1908 and 1909. We also encounter them in the view of the facade of St. Stephanus, a baroque church in the small village of Riegsee near Murnau, as well as in this view of a Murnau street. The parish church of Murnau, St. Nikolaus, visible from afar, with its triple-axis west facade structured after Italian models, repeatedly attracted Kandinsky’s or Alexej von Jawlensky’s attention as a striking architectural motif.



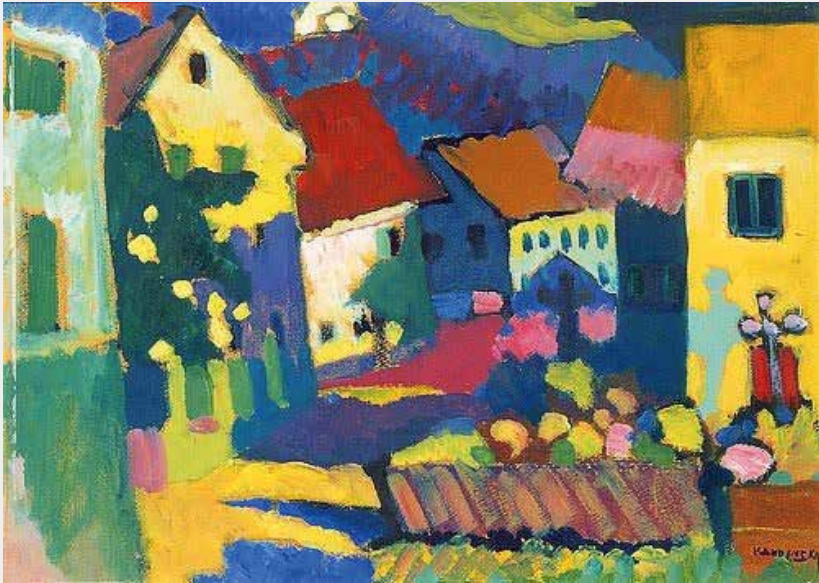




1908



1908



1909



1910

“The weeks that we painted together in the splendid Murnau summer between mid-August and late September 1908, would mark a turning point in their personal lives and artistic development. Here in Murnau, both [Kandinsky and Münter] realized a breakthrough and attained their own means of painterly expression for which they had been searching for so long.”

Annegret Hoberg, Wassily Kandinsky und Gabriele Münter, Munich, 1994, p.14 and 46.

**1908 – A Turning Point:  
On the Path to Abstraction with Expressive Colors**

Something astonishing happened in Murnau in the fall of 1908, when Kandinsky, Münter, Jawlensky, and Werefkin, after long stays in Italy and France, met and painted in the Upper Bavarian town: an artistic upheaval, a radical change from impressionist and late impressionist painting toward a synthetic, expressive color painting. “The weeks that we painted together in the splendid Murnau summer between mid-August and late September 1908, would mark a turning point in their personal lives and artistic development. Here in Murnau, both [Kandinsky and Münter] realized a breakthrough and attained their own means of painterly expression for which they had been searching for so long. The intense light at foothills of the Alps, which often brings out the colors and contours of the landscape and the place in

clear surfaces without much atmospheric refraction, contributes to a liberation of their vision. In unprecedented fluid and spontaneous flow, they created brightly colored views of the town, its surroundings with the Murnau Bog and the Alps. During these weeks, Münter in particular painted up to five oil studies a day while wandering around outdoors with great enthusiasm, she would summarize the decisive change in her painting in the concise and often quoted formula: „After a short period of agony, I made a great leap - from painting nature - more or less impressionistic - to feeling a content - to abstracting - to giving an extract;“ is how the Blaue Reiter expert Annegret Hoberg describes the bustling atmosphere. (Annegret Hoberg, Wassily Kandinsky und Gabriele Münter, Munich, 1994, p.14 and 46).

**The New Painting Style**

The new style of painting would be determined by a two-dimensional depiction reduced to the basic forms and with bright and contrasty colors that no longer follow the natural model. A trend that can be observed in “Blick aus dem Fenster des Griesbräu” (View from the Window of the Griesbräu) one of the first pictures Kandinsky painted there which shows the view of Johannisstrasse from the window of the inn on ‚Obere Hauptstrasse‘, where the four artists had rented rooms. The long, broad brushstrokes, as well as the details of the colorful houses, still show hints of Art Nouveau. Soon, in his numerous views of Murnau, color and form would continue to condense into an “extract,” as Münter also described her own paintings of this period. However, what is more important for the picture’s composition than

the geographical conditions is the artist’s own experience of what they see and immediately express. The special nature of a daily or seasonal situation and the emotions it evokes were to be spontaneously captured. With the aim of creating an overall decorative appearance, Murnau, under the direction of the Munich architect Emanuel von Seidl, had preserved those typical craftsmen houses between 1906 and 1910. Today, they are still characteristic of the town’s streetscape, while its general structure with small alleys also has not changed much since the days of Gabriele Münter around 1908/09. A vast moorland, the Murnauer Moos (Bog) with the rivers Loisach and Ramsach sprawls out south of Murnau between the mountain range with the village and the Alps rising to the southwest and southeast.

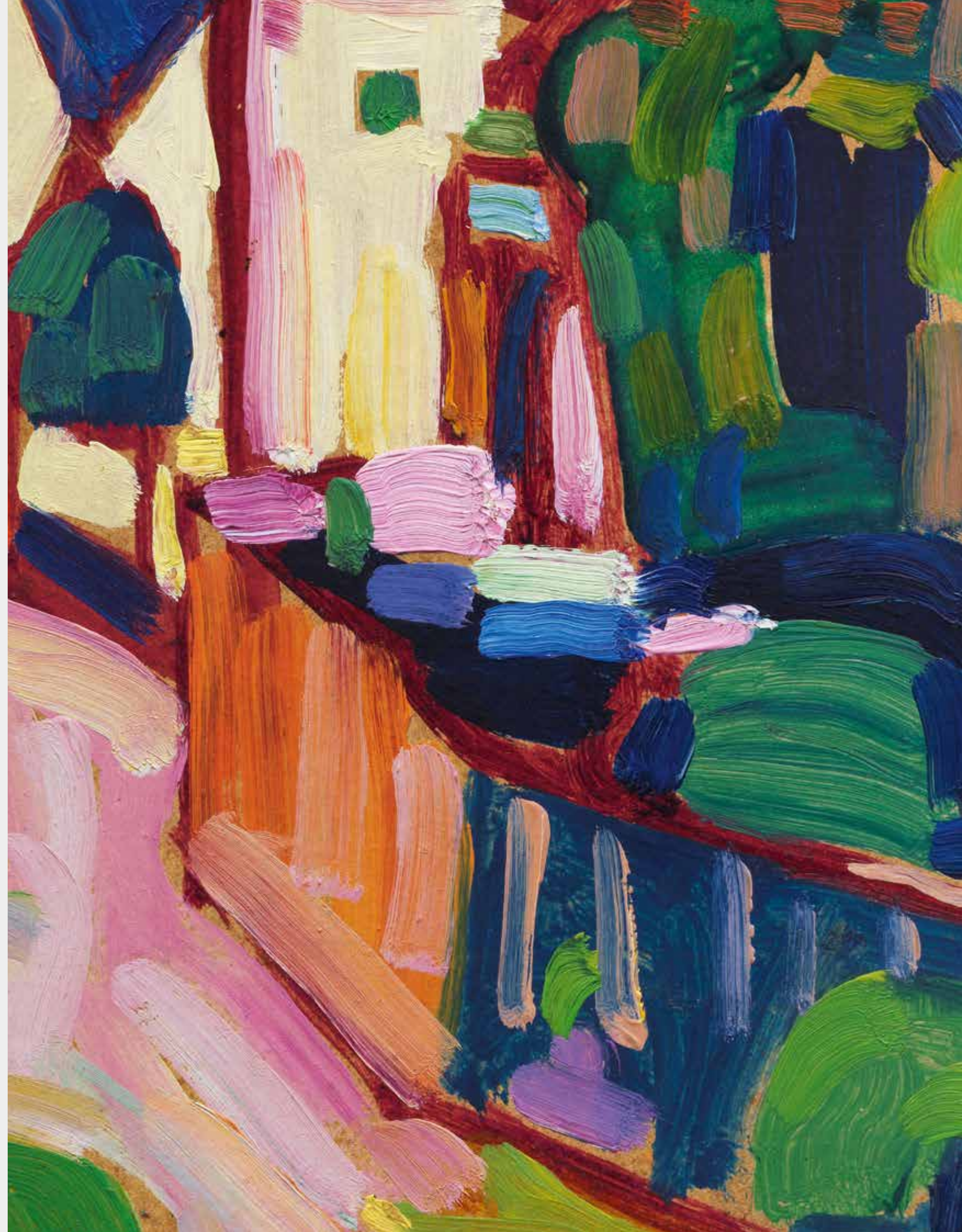




Wassily Kandinsky, Kirche in Murnau, 1909, oil on cardboard, Museum of Modern Art, New York.

#### Wassily Kandinsky Creates Radically New

The progressive reduction to just a few landscape details is a common feature of pictures by the new Murnau artist residents. They show the radical possibilities with which these artists individually rephrased what they see and, with an almost central-perspective concept of space, arrived at fascinating color compositions (and a comparable painting style): Houses, trees and mountains appear as homogeneously painted surfaces framed by colored contours; colors, remixed in bold nuances between red and blue in Kandinsky's work, somewhat more subdued and pointed with violet, green and yellow in Jawlensky's; color that now interprets the impression of a landscape, makes for its order and makes it an experience. On the way to Kochel or in the opposite direction to Seeleiten/Berggeist in the direction of Kohlgrub, these landscapes can still be experienced as a rural cultural landscape today. Completely in the sense of Kandinsky, who demanded to search for artistic forms "which must be freed from everything secondary in order to express strongly only what is necessary - in short - the striving for artistic synthesis (...)" in the founding pamphlet of the "Neue Künstlervereinigung München" (New Artists' Association Munich) in January 1909. With the progressive restriction to a few details characteristic of the place and this surrounding landscapes, Wassily Kandinsky searched for radical possibilities to transform what he saw and thus also attained this brightly colored view: the view of Johannisstraße to the east not far from the Griesbräu on Obermarkt, the venerable brewery/inn that hosted Jawlensky, Kandinsky, Münter and Werefkin in the fall of 1908. [MvL]






44

FRANZ MARC

1880 Munich – 1916 Verdun

Blaue Kuh. 1913/14.

Tempera.  
Inscribed “Nachlaß Franz Marc bestätigt Maria Marc Blaue Kuh 1913” by Maria Marc on the reverse. On fine paper. 16,2 x 15,3 cm (6.3 x 6 in), size of sheet.  
Franz Marc originally executed this tempera work in one of his sketchbooks (no. 30) from which they were detached by the estate and - just as it was the case with large parts of his estate - sold through Galerie Otto Stangel. [JS]

 Called up: December 8, 2023 – ca. 18.26 h ± 20 min.

€ 400.000 – 600.000 (R/D)  
\$ 420,000 – 630,000

PROVENANCE

- Maria Marc, Ried (from the artist’s estate).
- Galerie Otto Stangl, Munich (Marc estate number 209)
- Professor Gustav Stein, Düsseldorf (1956).
- Wolfgang Wittrock Kunsthandel, Düsseldorf.
- Private collection Germany (acquired from the above around 1984).

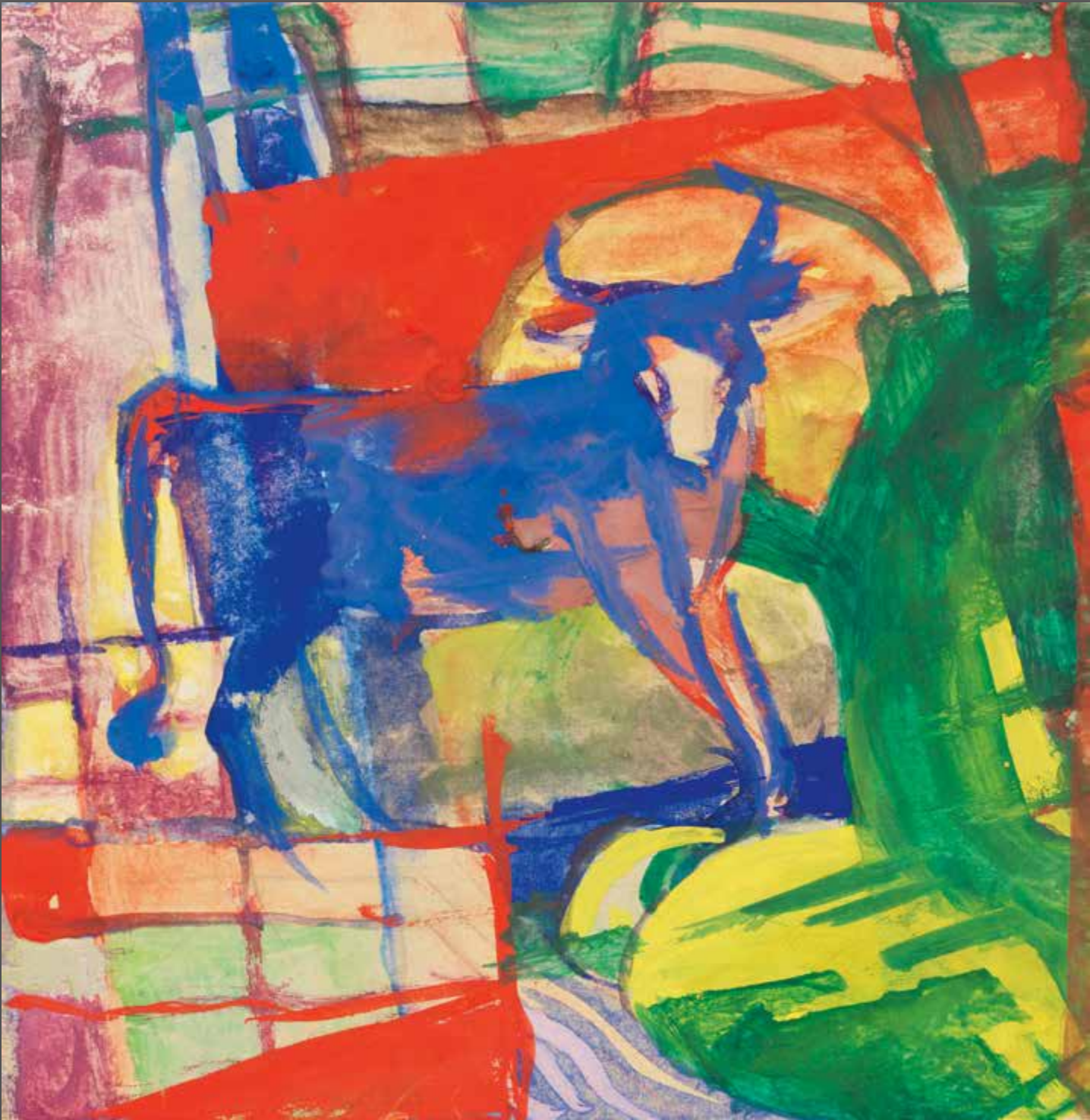
EXHIBITION

- Franz Marc. Aquarelle, Zeichnungen, Graphik, Galerie neue Kunst Fides, Dresden 1927, cat. no. 17.
- Kunsthaus Zürich, January 13 - February 10, 1935, cat. no. 149.
- Kunstmuseum Basel, 1935 (no cat.).
- Franz Marc, Commemorative Exhibition at Galerie Nierendorf, Berlin 1936, cat. no. 48.
- Franz Marc Commemorative Exhibition, Kestner-Gesellschaft, Hanover 1936, cat. no. 106.
- Kandinsky and his Friends. Centenary Exhibition, Marlborough Fine Art, London 1966, cat. no. 97 (fig., titled “Kuh”).
- Der Blaue Reiter und sein Kreis, Leonhard Hutton Galleries, New York 1977, cat. no. 54 (fig. p. 24).
- Frenz Marc 1880-1916.Gemälde, Aquarelle, Zeichnungen, Graphik, Kunsthandel Wolfgang Wittrock, Düsseldorf 1984, cat. no. 53 (fig. p. 44).

LITERATURE

- Annegret Hoberg/Isabelle Jansen, catalogue raisonné, vol.III, seketchbooks and prints, p. 265 (fig.).
- Klaus Lankheit, Franz Marc. Katalog der Werke, Cologne 1970, no. 666 (black-and-white fig.)
- Christie, Manson & Woods, New York, November 1981, cat. no. 340 (fig. p. 41).

- “Blaue Kuh”: Museum quality from the days of the “Blaue Reiter”
- Characteristic animal motif from the best creative period
- Endangered harmony of fauna and flora in strong abstracted forms and liberated expressionist colors
- Significant exhibiton history: in the 1927 Marc exhibition at Galerie Neue Kunst Fides, Dresden, and in 1936 in the Franz Marc Commemorative Exhibition at the Kestner-Gesellschaft, Hanover
- Part of the same German private collection for almost 40 years



Franz Marc is a myth: his extraordinary artistic talent, his visionary spirit and his far too early death in World War One, where Marc fell near Verdun at the age of just 36 in 1916 when his outstanding importance for the art of the “Blaue Reiter” and German Expressionism had already been established. The motif of blue, yellow or green horses is considered particularly progressive and characteristic of Franz Marc’s artistic work, the best-known examples are the today lost painting “The Tower of the Blue Horses” from 1913 and “Blue Horse I” (Lenbachhaus, Munich) from 1911. It is particularly exemplary of Marc’s bold transgression of the object color to an expressionistic color that can be freely assigned to the object and solely depends on the artistic expressive will. His famous painting “Yellow Cow” (1911, Solomon R. Guggenheim Museum, New York), which shows the animal in motion in a liberated color but still in a representational landscape scenery, is another prime example of a progressive step that earned Marc a permanent place in modern art history.





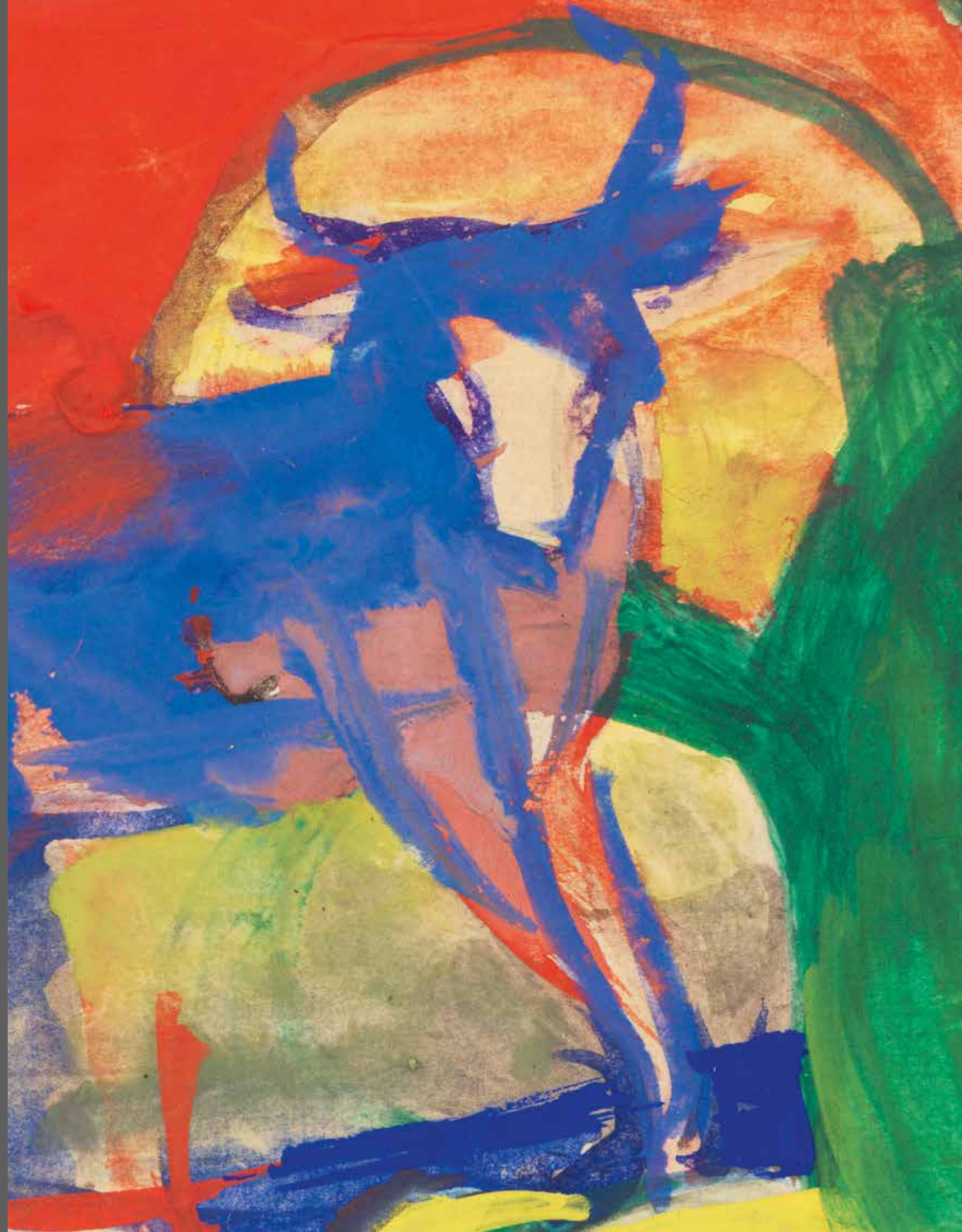
Franz Marc, Liegender Stier, 1913, tempera on paper, Museum Folkwang, Essen.

Marc's famous animal compositions are considered the highlights of Expressionism. Until 1913, as in "Blue Cow", they dissolved the surrounding landscape into an almost abstract play of form and color, which also demonstrated the closeness of the painting of the "Blaue Reiter" to music. With regard to the immediacy of emotional expression, Kandinsky described the connection between painting and music in his work "Concerning the Spiritual in Art", published in December 1911, with the following words: "An artist who has no goal in the, albeit artistic, imitation of natural phenomena, and is a creator who wants and must express his inner world, sees with envy how naturally and easily such goals are achieved in today's most immaterial art - music. [...] This is where today's quest for rhythm in painting, for mathematical, abstract construction, today's love of the repeated color, the way the color is set in motion, and so on, comes from." (W. Kandinsky: Concerning the Spiritual in Art, ed. Bern 1952, pp. 54f.).

"Blue Cow" is a beautiful example of mentioned 'color rhythm', as it is built up from the repetition of the complimentary colors red and green in the background. It is the rhythm of color and form with which Marc expresses his "inner world" in the present composition, his spiritual-emotional state. After impressionistic beginnings, Marc took a clear turn to Expressionism in 1911, the year the "Blaue Reiter" was founded. In the following years of the group that would disband in 1914 with the beginning of the First World War, Marc was at the peak of his creativity. His best-known works were created between 1911 and 1914, among them "The Tiger" (1912, Lenbachhaus Munich), "Die Füchse", (1913, formerly Museum Kunstpalast, Düsseldorf), "The Tower of the Blue Horses" (1913, lost), "Animal Fates" (1913, Kunstmuseum Basel) and "Fighting Forms" (1914, Pinakothek der Moderne, Munich). Shortly after the war had begun, Marc signed up to volunteer in August 1914.

Like many other artists and intellectuals of his days, he initially expected the war to have a cleansing and healing effect on "a sick Europe". However, when Marc received a postcard with a picture of his painting "Animal Fates" (1913) which shows two fleeing green horses and a rearing blue deer in a prism-like forest scene, he wrote to his wife Maria on March 17, 1915: "When I saw it I was completely shocked and terrified. It was like a premonition of this war, gruesome and stirring; I can hardly believe I painted that!" (Susanna Partsch: Marc, p. 76; in: Klaus Lankheit and Uwe Steffen (eds.): Franz Marc: Briefe aus dem Feld. Munich 1986, p. 50). For Marc, the animal world, which existed in harmonious symbiosis with the plant world, symbolized an ideal form of purity, freedom and originality. Hence, his expressionistic animal depictions from the pre-war period must be understood as expressions of his mystically transfigured quest for an ideal of a peaceful concord and absolute harmony, which Marc already perceived as being endangered in "Animal Fates" (1913). The perfect harmony that Marc celebrated in his otherworldly animal depictions always fascinates through the fragility of the unique compositions which all have a subtle notion of danger in common.

Our fascinating composition "Blaue Kuh" also lives from the tension of a harmonious calmness on the surface and the dynamics in the nature of a horned cow that could attack or flee at any moment. In 1916, Franz Marc was selected for the list of Germany's most important artists and exempted from military service. However, on March 4, 1916, he died on his last day of service and left, among other things, the present small work behind in his estate. It was subsequently exhibited in the Marc exhibition at Galerie Neue Kunst Fides in Dresden in 1927, one of the most important galleries of Expressionism in the 1920s, and in 1936 in the Franz Marc memorial exhibition at the Kestnervesellschaft, Hanover. [JS]





45

HEINRICH CAMPENDONK

1889 Krefeld –1957 Amsterdam

Bild mit Vögeln. 1916.

Oil on canvas.  
Lower right monogrammed and dated (barely legible). 39 x 49,5 cm (15.3 x 19.4 in).  
[EH]

🕒 *Called up: December 8, 2023 – ca. 18.28 h ± 20 min.*

€ 350.000 – 450.000 (R/D, F)  
\$ 367,500 – 472,500

PROVENANCE

- Galerie Der Sturm, Berlin (Herwarth Walden, since 1916).
- Presumably Nell Walden Collection, Bad Schinznach (probably directly from the above, until ca. 1955; the work was stored at the Kunsthaus Zürich).
- Private collection (acquired from the above around 1955, until December 2, 1985:Christie's London).
- Private collection Northern Germany.
- Private collection Northern Germany.

EXHIBITION

- Campendonk. Gemälde und Aquarelle, Zeichnungen, Holzschnitte, 45 . Ausstellung, Der Sturm, Berlin, October 1916, cat. no. 5 (with a label on the reverse).
- Ausstellung Neuer Kunst, Kunstsalon Rembrandt, Zürich 1919, cat. no. 8.
- Franz-Marc-Museum, Kochel, permanent loan 1986–1990.
- Heinrich Campendonk. Ein Maler des Blauen Reiter, Kaiser Wilhelm Museum, Krefeld / Städtische Galerie im Lenbachhaus Munich, September 24, 1989 - February 14, 1990, cat. no. 59 with color illu. p. 83.
- einfach. magisch Die Bildwelten Heinrich Campendonks, Museum Penzberg, Sammlung Campendonk, June 16 – September 16, 2018 (no catalog).

LITERATURE

- Andrea Firmenich, Heinrich Campendonk 1889-1957. Leben und expressionistisches Werk, Recklinghausen 1989, catalogue raisonné 505 Ö (fig.), color plate 41
- Christie's London,, auction on December 2, 1985, lot 26 (titled: Lied mit Vögeln).

Campendonk’s very early works, with which the young artist was represented in the first exhibition of the “Blaue Reiter” in 1911/12, are already characterized by a very unique style that would continue to develop and become consolidate after the artist group dissolved at the beginning of the First World War. Faced with the increasing horrors of war, Campendonk chose to retreat with his family to Seeshaupt on Lake Starnberg in 1916, where they moved into two floors of a farmhouse surrounded by meadows and fruit trees. Campendonk’s close friends August Macke and Franz Marc fell on the French front in 1914 and 1916. Campendonk contrasted the fear and great sadness of this time with the rural idyll, a dreamlike, contemplative isolation - also in his paintings. Not only did his early deceased artist friends Macke and Marc exert strong influence on him, Campendonk also found artistic inspiration

• **A picture emanating dreamy contemplation and great calm**

• **“He made his most liberated and most beautiful works” (G.Geiger 2007) during the time in Seeshaupt**

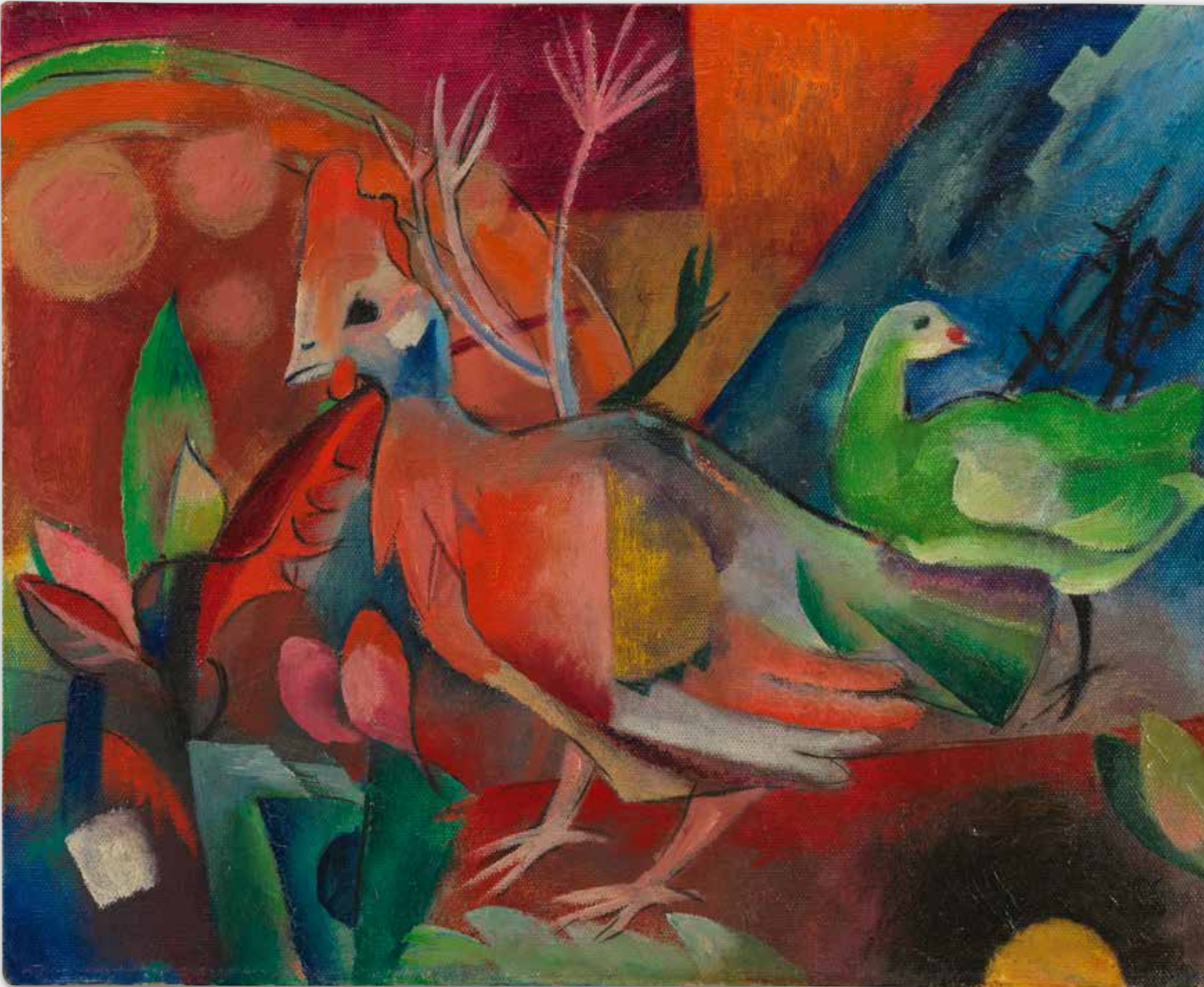
• **The dissolution of a clear spatiality and proportions makes the birds one with the world they move about in**

• **Shown at Herwarth Walden’s gallery ,Der Sturm’ as early as 1916**

• **Part of the important Campendonk exhibition at the Kaiser Wilhelm Museum in Krefeld and the Lenbachhaus Munich in 1989/90**

in Chagall’s pictures, which he probably saw on trips to Berlin, as later letters suggest. Accordingly, Heinrich Campendonk attained an artistic climax during this time in Seeshaupt. “Had it not been for the seclusion of Seeshaupt, through which independent and concentrated work only became possible, the actual artistic development of Campendonk’s work, which led to his most liberated and most beautiful works, probably wouldn’t have been possible. Here Campendonk began to pursue a path that would take him beyond the quality of his works from the days of the “Blauer Reiter” (quoted from: Gisela Geiger Rausch und Reduktion, Penzberg 2007, p. 50).

Campendonk’s painting style around this time is determined by a kind of Cubism characterized by the division of the image area into dissolved cubic forms with a predominantly red color effect. The contents of the painting, usually an arrangement of deconstructed elements, stand in a loose compositional context, they don’t allow for any narrative. The two birds move about as if in a dream world of color surfaces that here and there merge into fantastic flowers and leaves. A stringent narrative is avoided. Campendonk strings things together more than he connects them. He embeds them in a mesh of seemingly constructive forms, which in their painterly conception contradict their actual formal intent. In the limbo between abstraction and figuration, one cannot interpret this composition, which is coherent in itself, in one way or the other. It should be grasped in its entirety and seen as such. [EH]





# PIERRE-AUGUSTE RENOIR

1841 Limoges – 1919 Cagnes-sur-mer

Jeune femme brune assise. 1916.

Oil on canvas.  
Upper right with the signature stamp. 26 x 18 cm (10.2 x 7 in).

🕒 *Called up: December 8, 2023 – ca. 18.30 h ± 20 min.*

€ 150.000 – 200.000 (R/D)  
\$ 157,500 – 210,000

## PROVENANCE

- From the artist's etsate
- Roger Bernheim, Paris.
- Robert Kahn-Sriber, Paris.
- Private collection Germany (acquired in 1975, Sotheby's, London, July 1, 1975, lot 34).
- Private collection Baden-Württemberg.

## LITERATURE

- Guy-Patrice Dauberville, Michel Dauberville, Renoir. Catalogue raisonné des tableaux, pastels, dessins et aquarelles, vol. 5: 1911-1919 & 1er supplément, Paris 2014, p. 320, no. 4183 (fig.).
- Ambroise Vollard, Tableaux, pastels et dessins de Pierre-Auguste Renoir, Paris 1918, t. II, p. 17 (fig.).
- Sotheby's, London, auction on July 1, 1975, lot 34 (fig.).
- Ambroise Vollard (ed.), Pierre-Auguste Renoir – Paintings, pastels and drawings, San Francisco 1989, p. 185 (fig. 748).

Pierre-Auguste Renoir tenderly captured his young model Madeleine Bruno with a dreamy look and seemingly lost in the moment in the glowing light of a summer afternoon. She sat for the master for the first time in 1904/05, when she was only seven years old, henceforth she would remain one of Renoir's favorite muses until his death in 1919. After the death of his wife Aline Charigot in 1916, and in the course of his rapidly increasing arthritis, due to which he finally moved from Paris to the warmer climate of the Côte d'Azur in 1907, she supported the artist with both her joy of life as well as with practical things like the preparation of the painting tools. This close bond between painter and model becomes particularly noticeable in "Jeune femme brune assise" from 1916. It is a rare depiction with her hair pinned up in a fashionable chignon. The artist put focus on the bright, pearlescent colors of the back view, which was to be so crucial for this "période nacrée". Along with Edgar Degas, Renoir was one of the impressionists who mainly devoted their art to figure painting and portraiture. Throughout his life, he portrayed actresses, housemaids, relatives, bourgeoisie ladies or his lovers. Despite a lot of bare skin and a high degree of sensuality, his depictions are never salacious. For their unique intensity, his works can well be described as a timeless homage to female beauty. His depictions of roses should be seen from the same angle. In his late creative period, this passion saw a new climax with the works created in his studio at Villa Les Collettes. While a lot of men fought in the First World War, Renoir was surrounded almost exclusively by femininity on his country estate. With a fresh naturalness, his painting amalgamates in delicate transparencies to form a delicate, impressionistic texture of color structures. Although painting and holding the brush became increasingly difficult for him, his vivid and casual painting

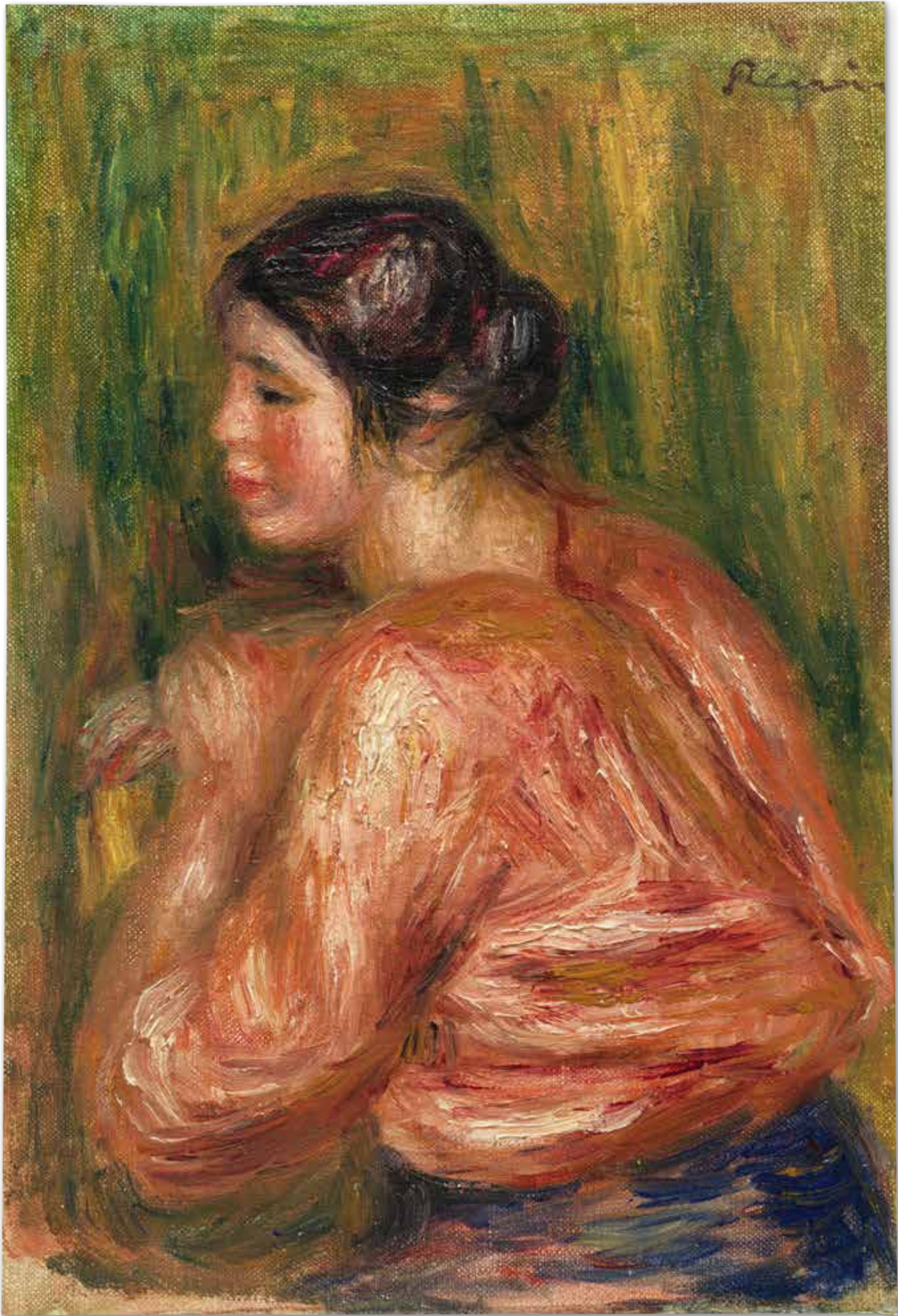
- **Madeleine Bruno, muse and most important model of his late creative phase, depicted in back view in a bright rosé at the villa near Nice**
- **In terms of motif and color, woman and rose, central motifs in Renoir's late work, merge to pure painting**
- **Renoir attained his characteristic luminous, pearlescent color in the so-called "période nacrée"**
- **Paintings of Madeleine are in important Impressionist collections, such as "La liseuese blanche" and "Les baigneuses" at the Musée d'Orsay, Paris**



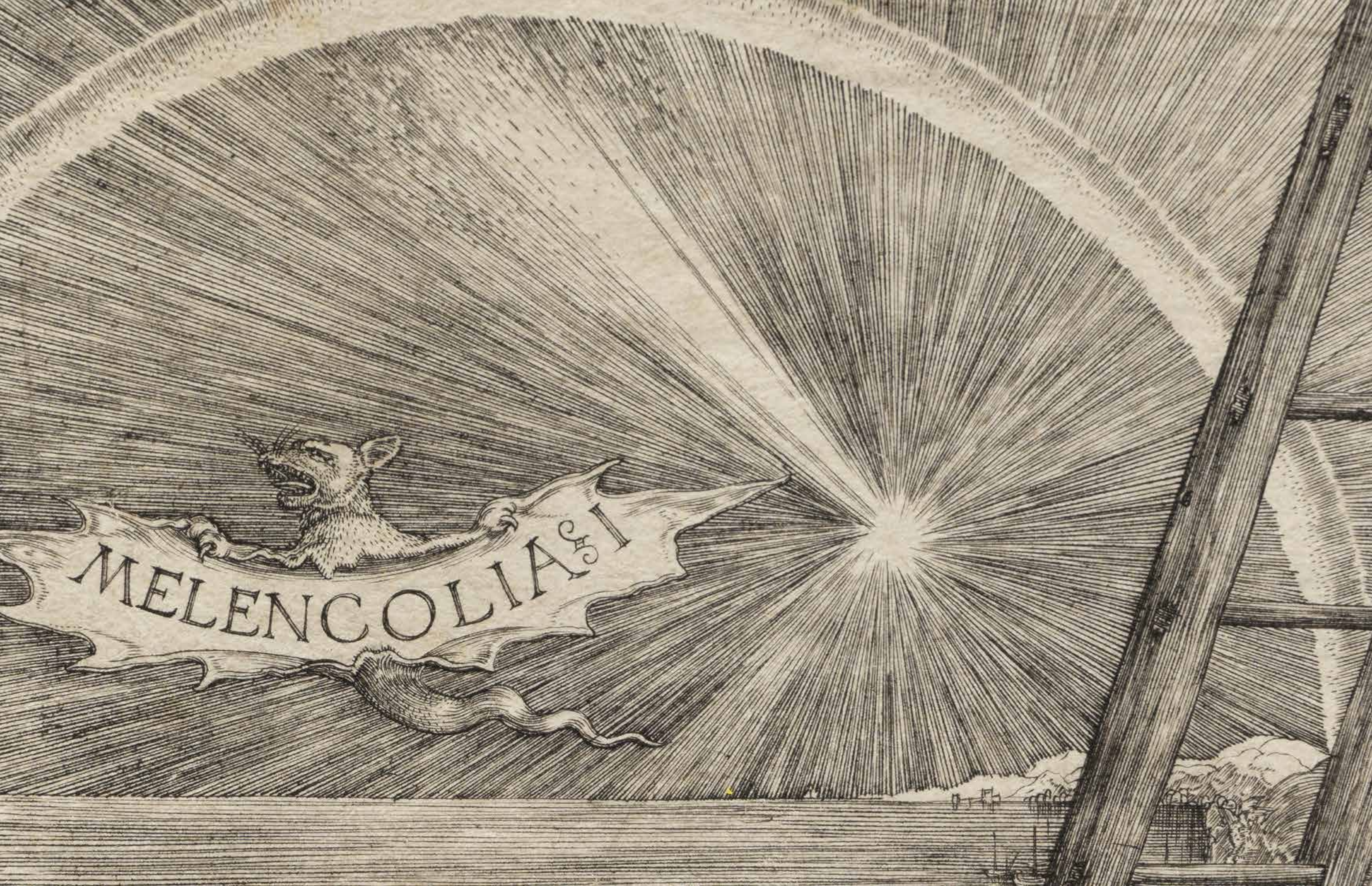
Exhibition of Renoir's works from the last ten years 1909-1919 at the Galerie Paul Rosenberg, Paris, 1934. © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt  
© bpk / RMN - Grand Palais / Patrice Schmid

style does not reveal any of his pain. Almost translucent, Renoir achieved a silky, shimmering glaze that is reminiscent of his beginnings as a porcelain painter. The painter liked working in his garden, so he embedded Madeleine in a weightless spectrum of green and yellow tones. A shimmering light full of warm red and golden yellow tones harmoniously falls on the body, a prominent feature of his late work. The delicate and dreamy appearance of the "Jeune femme brune assise" completely captivates us. [AW]

*Find more works from this remarkable private collection in our 19th Century Art Sale on Saturday, December 9, 2023.*









ALBRECHT DÜRER

1471 Nuremberg – 1528 Nuremberg

Melencolia I (Die Melancholie). 1514.

Engraving.  
Meder 75 2 b (of 2 f). Schoch/Mende/Scherbaum 71 II b (of II f). Monogrammed,  
dated and titled “Melencolia I” in the plate. On slightly grayish laid paper  
(without a watermark). 23,7 x 18,7 cm (9.3 x 7.3 in). Sheet: 27,7 x 22,6 cm (10.8 x 8.9  
in).

🕒 Called up: December 8, 2023 – ca. 18.32 h ± 20 min.

€ 150.000 – 250.000 (R/D)  
\$ 157,500 – 262,500

PROVENANCE

- Private collection France.
- Galerie J. H. Bauer, Hanover (from the above).
- Corporate Collection Ahlers AG, Herford (acquired from the above in 2006).

EXHIBITION

- Schwarz auf Weiß. Druck-Graphik im Wandel der Zeit von Rembrandt bis Dieter Roth, Foundation Ahlers Pro Arte / Kestner Pro Arte, Hanover, September 28, 2013 - January 05, 2014, p. 7 (fig. p. 8).

LITERATURE (SELECTION, EACH SHOWING A DIFFERENT COPY):

- Erwin Panofsky, The Life and Art of Albrecht Dürer, New Jersey, 1945, pp. 151-171.
- J. Campbell Hutchison, Albrecht Dürer - A Biography, New Jersey, 1990, pp. 104-105, 114, 117-118.
- R. Schoch/M. Mende/A. Scherbaum, Albercht Dürer. Das druckgraphische Werk, vol. 1, Munich 2001, pp. 179-184 (fig.).
- G. Bartrum, Albrecht Dürer and his Legacy, London 2002, p. 188 (fig. 128)
- P. Doorly, „Dürer’s Melencolia I: Plato’s Abandoned Search for the Beautiful’, in: Art Bulletin, June 2004, LXXXVI, pp. 255-276, (fig. 2).
- J. Sander, et al, Dürer. Kunst-Künstler-Kontext, ex. cat., Städel Museum, Frankfurt am Main, 2013-2014, pp. 262-263, (fig. 10.3).

• **Lifetime print:** Rare early impression from the 2nd printing state, before the scratches on the thigh and the notch on the sphere

• **Dürer’s “Melencolia”** is an icon of art history and one of the world’s most famous artworks

• **Rare print.** Subtly differentiated print, with exceptionally broad margins

• **To this day,** the interpretation of the enigmatic iconography continues to fascinate international research

• **“Melencolia I”** is considered a spiritual self-portrait of Dürer

• **Other early prints** are at, among others, the Metropolitan Museum, New York, the Staatliche Museen zu Berlin, the Städel Museum, Frankfurt a. Main and the Graphische Sammlung, Munich

“Dürer’s engraving “Melencolia I” is art history’s most discussed and commented work. It is, as Peter-Klaus Schuster put it, ,the mother of all pictures‘.“

R. Schoch/M. Mende/A. Scherbaum, Albercht Dürer. Das druckgraphische Werk, vol. 1, Munich 2001, p. 179.\b



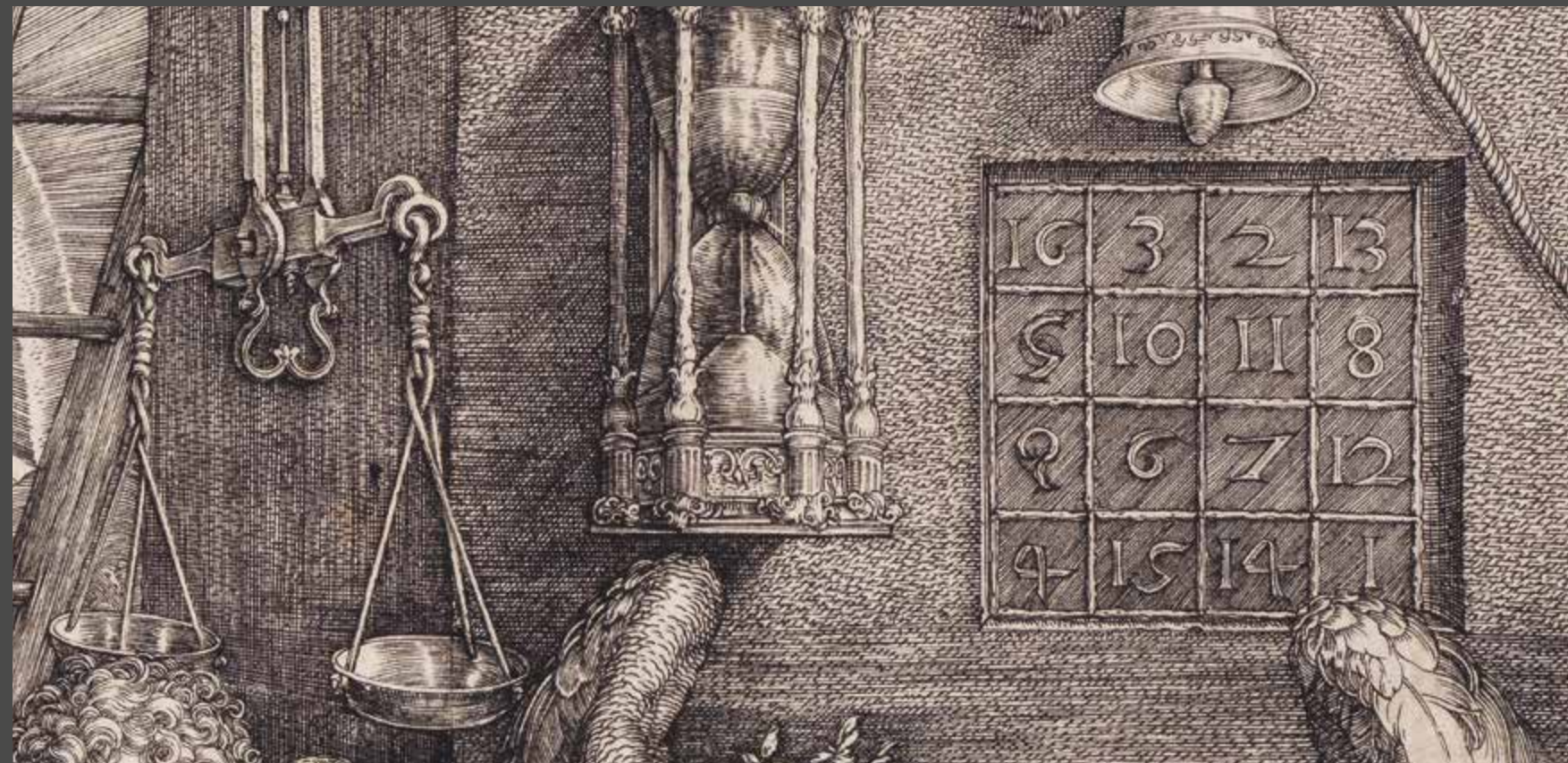




Albrecht Dürer's "Melencolia" is a technically masterful piece of art with a highly complex content. A fascinating copperplate engraving of an enigmatic depiction in a technical perfection that still captivates today's observers. Dürer's "Melencolia" is considered the most discussed work in art history. However, no matter how many reproductions there are in art books and the like, only the original work emanates the captivating aura that results from the dense and enigmatic content in combination with the infinite fineness and plasticity of the intaglio printing's ruling. Dürer achieved a technical perfection in "Melencolia" that also fascinated his contemporaries. He wrested a delicacy and soft tonality from the hard copper plate with his graver that is, for its depth and materiality, of a painterly quality. The eyes, through which the winged allegory of melancholy with its propped-up head gazes, are wide awake and bright white. The face is shadowed and hair, feathers, and laurel wreath have a palpable plasticity. Dürer also rendered the fur of the sleeping dog in the truest sense of the word "to a hair" and attained a materiality and haptic surface appeal that, in terms of quality, is unmatched in the linear technique of copperplate engraving. Albrecht Dürer, probably the most widely acknowledged German Renaissance artist, was a painter, graphic artist, mathematician, and art theorist, and began to understand his artistic work, entirely in the spirit of Renaissance, no longer as merely the result of a creative process involving craftsmanship, but rather as the essence of an intense intellectual act of creation. The artist is more of a scientist who shall acquire knowledge in the most diverse fields of knowledge, such as anatomy, mathematics, geometry and perspective, and must be an expert both in religious as well as in mundane topics. "Melencolia" is a graphic masterpiece, which, like the other two so-called "Master Engravings" ("Saint Jerome in His Study" and "Knight, Death and Devil"), was created at the peak of Dürer's creativity. In these three large-format engravings, which Dürer conceived and meticulously executed on the copperplate in his Nuremberg workshop between 1513 and 1514, we are presumably dealing with representatives of a life of virtue, the virtuous knight ("Knight, Death and Devil"), the theologically virtuous saint

(“Saint Jerome”), as well as the representation of intellectual virtue in the form of the highly complex allegorical depiction of “Melencolia”. While a melancholic temper was still viewed negatively in the Middle Ages, it was subject to a positive reinterpretation in Neoplatonic Renaissance literature with reference to a passage in the “Problemata” of the ancient philosopher Aristotle (4th century B.C.). Dürer was the first to implement this reinterpretation pictorially by staging his “Melencolia” as a highly intellectual being through the multitude of attributes added as references to the most diverse fields of knowledge. Aristotle, in fact, had raised the fundamental question regarding the genius cult, which continues to have an effect up until today, why all outstanding representatives of philosophy, politics, poetry, and the fine arts were melancholics, an idea that was taken up again by the Neoplatonists in Renaissance and is still discussed in various contemporary writings. “The melancholic, regarded with much skepticism in the Middle Ages, advanced to the class of a genius. In order to belong to this class, many, among them Dürer, would go to great lengths. Melancholy and genius were now mutually dependent. Researchers like Schuster rightly speak of a “hidden self-portrait” [...]” (R. Schoch/M. Mende/A. Scherbaum, *Albercht Dürer. Das druckgraphische Werk*, vol. 1, Munich 2001, p.183). In the copperplate engraving “Melencolia”, Dürer confronts us with a highly complex auto-referential conception of the life of an artist, which would be formative for numerous subsequent generations of artists as well as for the genius cult. Dürer’s “Melencolia” is not only the subject of an almost endless amount of academic writings, but has also been widely received in literature, right up to Thomas Mann and Günter Grass.

“One of his most enigmatic prints, *Melencolia I* shows the artist in an intellectual situation and, above that, is a spiritual self-portrait of Dürer.”





GEORG SCHRIMPF

1889 Munich – 1938 Berlin

Ausschauende. 1932.

Oil on canvas.  
Signed and dated in lower left. Stretcher inscribed “Schrumpf Ausschauende 1932”. 68 x 57 cm (26.7 x 22.4 in). [SM]  
🕒 *Called up: December 8, 2023 – ca. 18.34 h ± 20 min.*  
€ 100.000 – 150.000 (R/D)  
\$ 105,000 – 157,500

- PROVENANCE
- Graphisches Kabinett Günther Franke, Munich (with a label and the stamp on the stretcher).
  - Private collection Munich.
  - Private collection Southern Germany (inherited from the above).
- EXHIBITION
- Münchner Kunst. Sonderausstellung in der Neuen Pinakothek, January - February 1935, cat. no. 437 (fig. p. 31).
- LITERATURE
- Wolfgang Storch (ed.), Georg Schrimpf und Maria Uhden. Leben und Werk. Mit einem Werkverzeichnis von Karl Ludwig Hofmann und Christmut Praeger, Berlin 1985, cat. no. 1932/4.
  - Matthias Pförtner, Georg Schrimpf, Berlin 1940, fig. p. 39.

- Along with Max Beckmann, Alexander Kanoldt, Christian Schad and others, the artist had several works in the formative exhibition “Deutsche Malerei seit dem Expressionismus. Die Neue Sachlichkeit” in Mannheim in 1925
- Georg Schrimpf was undoubtedly one of the leading representatives of New Objectivity in the 1920s and 1930s
- With his engrossed female figures and deserted landscapes, Schrimpf retrospectively draws on motifs from German Romanticism

**Georg Schrimpf - A Master of Emotional Painting**  
Hardly any other artist knew how to charge his few subjects with as much melancholic emotions as Georg Schrimpf did. A loner like many of the writers of his time, such as Oskar Maria Graf, he succeeded, despite many political challenges as well as dramatic events in his private life, to place his work where it was best for his artistic progress, especially in the 1920s and 1930s. “This is most obvious in the case of Georg Schrimpf”, reported the German journalist and writer Richard Bie (Biedrzynski) in 1930, “whose classic works mark the beginning of a line of German painters of the present age. Initially, Georg Schrimpf could be considered an opposition to a time of an impressionist taste in art. Impressionism was the reflection of a colorful world, a pathetic surface behind which nature was lost. [...] Accordingly, the mere denomination “Sachlichkeit” (Objectivity) must be rejected for Georg Schrimpf and the circle of contemporary German painters around him. For some time, New Objectivity thought of itself as a revolutionary movement. But it is everything but revolution, uprising, revolt, disorder. In its depth, it is the true discipline and natural destiny of man. [...] We have been rightly reminded that Georg Schrimpf’s pictures are modeled on the Cinquecento, the Italian painting of the sixteenth century, which testifies to the spiritual significance of these works. But the fact that Georg Schrimpf has nature for himself makes for his greatness.” (Richard Bie, Der sachliche Kreis. Georg Schrimpf: from the volume “Deutsche Malerei der Gegenwart”, Weimar 1930, p.10ff).



“What I have pursued for a long time is this: to be clear, simple and obvious.”

Georg Schrimpf





### Formation towards “New Objectivity

With the attention of the Berlin art dealer Herwarth Walden, the artist, who was born in Munich in 1899, made a decisive step towards an increased recognition in 1916. His commitment to the artists' association “Novembergruppe”, which was founded in Berlin in 1918 with the radical political aim to propagate a type of “new man” after the murderous war, gave his painting the right impetus in the direction of “New Objectivity”, a term that would only be coined in the description of Modernism in context of the legendary exhibition at the Mannheim Kunsthalle 1925. With his enraptured female figures and solitary landscapes, Schrimpf retrospectively drew on the Nazarenes, the romantic-religious movement of the early 19th century. German Romanticism, especially the figures of Otto Philipp Runge, also found their way into Schrimpf's painting, or the motif of the figure in back view, as we know it from Caspar David Friedrich and his ‘famous’ view through the open window, an intimate painterly motif of early Realism in Germany. Justus Bier, American art historian and director of the Kestner Gesellschaft in Hanover from 1930-1936, was in charge of the Kestner Gesellschaft's 126th exhibition in 1913: Neue deutsche Romantik. Alexander Kanoldt, Franz Radziwill, Georg Schrimpf, Albert Renger-Patzsch, and described the Romantic school of the early 19th century as their source of inspiration. “If Schrimpf says about his artistic intentions”, Bier wrote, “that what I would like to do and have been pursuing for a long time is this: to be clear, simple, and unambiguous (and this includes the same human condition)”, than this is a statement similar to what Runge or Friedrich might have done.” (Justus Bier, in: Neue deutsche Romantik. 126th Exhibition of the Kestner- Gesellschaft, 1933)

### Was Schrimpf a Romanticist?

Was Georg Schrimpf a romanticist in 1933? In 1925, the artist showed his works alongside artists such as Max Beckmann, Alexander Kanoldt and others at the Mannheim exhibition ‘Deutsche Malerei seit dem Expressionismus’. The director of the Mannheim Kunsthalle, Gustav F. Hartlaub, used the term “Neue Sachlichkeit” (New Objectivity) to describe the art of the Weimar Republic and also included various realist positions such as Verism and Classicism. The same year, Franz Roh, an art historian and artist living in Munich, made an alternative proposal. He published the book “Nach-Expressionismus - Magischer Realismus: Probleme der neuesten europäischen Malerei” (Post-Expressionism - Magic Realism: Problems of Latest European Painting), which addressed the development after the First World War. Roh did not find it easy to identify an all-encompassing label for the new tendencies: He discarded all the terms “Ideal Realism”, “Verism” and “Neoclassicism” and made a chronological approach by using “Post-Expressionism”. Finally, he also chose the difficult-to-define phrase “Magic Realism” to summarize the diversity of current figurative painting. However, by concentrating on representational positions, be they realistic or magical, a large part of the art of the time was excluded.

### Silent Protest in Schrimpf's Best Pictures

In a text for a planned book about Georg Schrimpf in 1924, Franz Roh saw his pictures as an expression of an “idealism of goodness with a realism of conscientious experience. [...] On the other hand, he never paints in front of the model, even if it is depicted with microscopic precision. Everything must emerge from memory, from the inner conception of forms, and starts to examine reality from there, but relentlessly and down to the smallest detail. Bad realism reproduces nature more than it produces it. Schrimpf's best pictures are silent protest on several levels: They want neither a naked, abstract order (Cubism), nor even a cosmic vortex (Futurism), nor to stick to object and matter (19th Century Realism). [...] Schrimpf's pictures create a deep peace between the two worlds, without trying to eradicate a delicate tension that should always remain between these spheres. [...] The stoic motionlessness of the more mature pictures proclaims that the beings do not fall into torment when they enter into these cool, delicately tense curves. Cubism was an initial source of inspiration for Schrimpf was initially. Furthermore, Italian painting up to Renaissance. But hardly Henri Rousseau, as much as he must be praised in many respects as the unconscious founder of New Objectivity.” (Franz Roh, quoted from: Georg Schrimpf und Maria Uhden. Leben und Werk, Berlin 1985, pp. 142f.).



Georg Schrimpf, Mädchen am Fenster, 1925, oil on canvas, Kunstmuseum Basel.

### From New Objectivity to “Degenerate” Art

In 1932, Günther Franke had a solo exhibition at the ‘Graphische Kabinett’, the first in Munich in ten years. The art historian and journalist Hans Eckstein noted in the magazine ‘Kunst und Künstler’: “Schrimpf has long enjoyed special recognition among the painters of so-called Neo-Romanticism - even more so in the north than in the south of Germany, where landscapes, people and way of life are closer in kind to artist and his work. This connection became even more visible after Schrimpf turned away from ‘Mannerism’, thereby sacrificing and becoming a victim of the expressionist art fashion. Today's Schrimpf is more genuine; indeed, he is completely real.”

Georg Schrimpf was undoubtedly one of the leading representatives of New Objectivity in the 1920s and 1930s. He was regarded a protagonist of Verism and is mentioned in the same breath as artists such as Christian Schad and Georg Scholz. The National Socialists initially viewed Georg Schrimpf's work as a contemporary view of German Romanticism, but abandoned this positive assessment when the artist's ‘red’ past became known; Schrimpf was a member of the communist party KPD for a short time. His position as associate professor at the University of Art Education in Berlin, which he had only taken up in 1933, was also revoked. In 1937, his works were confiscated from museums as “degenerate” art. Georg Schrimpf died in Berlin on April 19, 1938. [MvL]



49

MAX BECKMANN

1884 Leipzig – 1950 New York

Drahtseilbahn in Baden-Baden  
(Bergbahn in Colorado). 1937/1949.

Oil on canvas.  
MB-G 790. Signed in upper right. Titled “Bergbahn” on the reverse.  
80,5 x 50,5 cm (31.6 x 19.8 in). [CH]

In January 2024, the Kunstmuseum Den Haag will open an extensive exhibition on Max Beckmann and his treatment of space and perspective. There is interest in contacting the buyer in order to obtain the work on loan for the exhibition.

📞 *Called up: December 8, 2023 – ca. 18.36 h ± 20 min.*

€ 700.000 – 900.000 (R/D)  
\$ 735,000 – 945,000

PROVENANCE

- Mathilde “Quappi” Beckmann (1904-1986), New York (artist’s wife, inherited from the artist in 1950).
- Buchholz Gallery - Curt Valentin, New York (on consignment, with the typographically inscribed gallery label on the stretcher).
- Catherine Viviano Gallery, New York (with the hand-inscribed gallery label on the stretcher).
- Helen Serger (Galerie La Boétie, Inc.), New York (acquired in 1972)
- Galerie Thomas, Munich (acquired in 1973, with the hand-inscribed gallery label on the stretcher).
- Private collection North Rhine-Westphalia.
- Ever since family-owned.

EXHIBITION

- Max Beckmann, Kunsthalle Bern, February 19 - March 20, 1938, cat. no. 38, p. 5 (titled “Bergbahn”).
- Max Beckmann, Kunstmuseum Winterthur, April 3 - May 8, 1938, cat. no. 38, p. 20 (titled “Bergbahn”).
- Max Beckmann, Galerie Aktuaryus, Zürich and Galerie Betty Thommen, Basel, 1938.
- Max Beckmann. Recent work, Buchholz Gallery - Carl Valentin, New York,
- October 18 - November 5, 1949, cat. no. 2 (titled “Cable Car”).
- Max Beckmann, Chicago Art Center, Chicago, March 3 - April 1, 1955.
- Beckmann. Exhibition of Paintings, Catherine Viviano Gallery, New York, November 1 - November 26, 1955.
- Max Beckmann. Exhibition of Paintings 1925-1950, Catherine Viviano Gallery, New York,
- January 9 - January 27, 1962, cat. no. 6 (with full-page illu. and the title “Cable Car”).

- **The world coming apart - an extreme composition in dramatic times**
- **Fateful year 1937: Immediately after the work was made at the peak of his political defamation, Max Beckmann left Germany**
- **Cataclysmic depiction of a troubled mind: A toppled horizon and a downhill ride with an inward look**
- **Started in Germany as one of his last paintings, exhibited in Switzerland as early as 1938 and completed in the USA in 1949 - departure and new beginning in one composition**
- **From a picture of fate to a picture of hope: with the landscape in background worked over in 1949, the artist created a positive prospect**

LITERATURE

- Benno Reifenberg and Wilhelm Hausenstein, Max Beckmann, Munich 1949, cat. no. 380 (titled “Drahtseilbahn bei Baden-Baden”).
- Barbara Göpel and Eberhard Göpel, Max Beckmann. Katalog der Gemälde, vol. 1 and 2, Bern 1976, cat. no. 790.
- Erhard Göpel (ed.), Max Beckmann, Tagebücher 1940-1950 (compiled by Mathilde Q. Beckmann, Munich 1984, p. 332 (June 2, 4 and 5, 1949).
- Stephan von Wiese, Max Beckmann. Briefe 1925-1937, vol. II, Munich/Zürich 1994, p. 456, note no. 657.
- Uwe M. Schneede, Konstruktion einer ‚neuen Realität‘. Max Beckmanns Bildmittel,
- in: ex. cat. Max Beckmann. Landschaft als Fremde, Hamburger Kunsthalle, Hamburg 1998, pp. 19-26.
- Ex. cat. Max Beckmann in Baden-Baden, Museum Frieder Burda, Baden-Baden 2005, p. 74 (fig., p. 75).
- Françoise Forster-Hahn, Max Beckmann in Kalifornien. Exil, Erinnerung und Erneuerung, Berlin 2007, pp. 17ff. (fig., p. 18).
- Stefana Sabin, “Und bin damit gewissermassen schon halber Amerikaner”. Beckmann zwischen ideeller Anpassung und realer Isolation, in: ex. cat. Beckmann & Amerika, Städel Museum, Frankfurt am Main 2011/2012, p. 58 and p. 184 (fig., no. 110, p. 184).
- Anja Tiedemann (ed.), Max Beckmann. Die Gemälde, vol. 2, Ahlen 2021, cat. no. 790, p. 465 (with illu.).
- Erhard u. Barbara Göpel / Anja Tiedemann: Max Beckmann. Catalogue Raisonné der Gemälde - [www.beckmann-gemaelde.org](http://www.beckmann-gemaelde.org) [last visited on September 13, 2023].
- Françoise Forster-Hahn, Unterwegs-Sein zwischen Zeiten und Orten. Max Beckmann, “Heimatgefühl im Kosmos” und die Dialektik des Exils, in: ex. cat. Max Beckmann. Departure, Pinakothek der Moderne, Munich 2022, p. 90.
- Oliver Kase, Fenster, in: ex. cat. Max Beckmann. Departure, Pinakothek der Moderne, Munich 2022, pp. 105-109.





### Baden-Baden 1937

“My dear little heart, it’s still a bit cold, otherwise I’m already the 4th spa guest and Dr. Dengler was so happy with me that I can actually leave straight away. Blood pressure 140 (160 3 years ago) at the beginning. Perfect heart, and my swollen liver has improved. (must have lived healthy (he murmured approvingly)). Well, it’s still pretty good, managed to sleep without Adalin the first night - so what should I do to be decently ill,“ wrote Max Beckmann to his wife Mathilde on March 16, 1937 from Baden-Baden to Amsterdam (Max Beckmann, Briefe, vol. II, 1925–1937, Munich 1995, no. 651). While Max Beckmann was in Baden-Baden for the fifth time since 1923, his wife spent her days with her sister Hedda in Amsterdam. Hedda is married to the musician Jan Schoonderbeek and will play a key role in the Beckmanns’ emigration. It was only in 1928 that Mathilde accompanied her husband on a visit to the increasingly glamorous spa town. In 1935, 1936 and from March 15 to April 8, 1937, Beckmann stayed at Dr. Franz Dengler’s rehabilitation clinic for orthopedics, psychosomatics and internal medicine/cardiology on his own. Especially in the years 1935 to 1937, the cure was aimed at counteracting feelings of an increasing isolation and personal threat. Since the National Socialists had dismissed him from his teaching post at the Städelschule in Frankfurt in 1933, mistrust had grown and thoughts about his artistic future weighed heavily. Beckmann returned to Berlin and chose to live in seclusion. With regards to an exhibition announced for February 12, 1934, he asked his Munich gallerist Günther Franke to “refrain, if possible, from the exhibition, or to only exhibit a few very discreetly selected things. [...] I’m just taking a closer look at the state of things and I am in very good spirits and very well informed. But as I said. Don’t put on an exhibition that causes unnecessary noise.“ (Max Beckmann, Briefe, no. 622). The ‚Beckmann Hall‘, which had been set up by Ludwig Justi, director of the Berlin Nationalgalerie, at the Kronprinzenpalais, had already been taken down after his dismissal. Beckmann’s last exhibition before his emigration took place at the private rooms of the then head of the Hamburg Art Association, Dr. Hildebrand Gurlitt, in October 1936. In the present composition made in dramatic times, Beckmann symbolically shows us how much his world has come apart: a toppled horizon and a downhill ride with an averted, inward look. A mirror of the times, of his mental state!

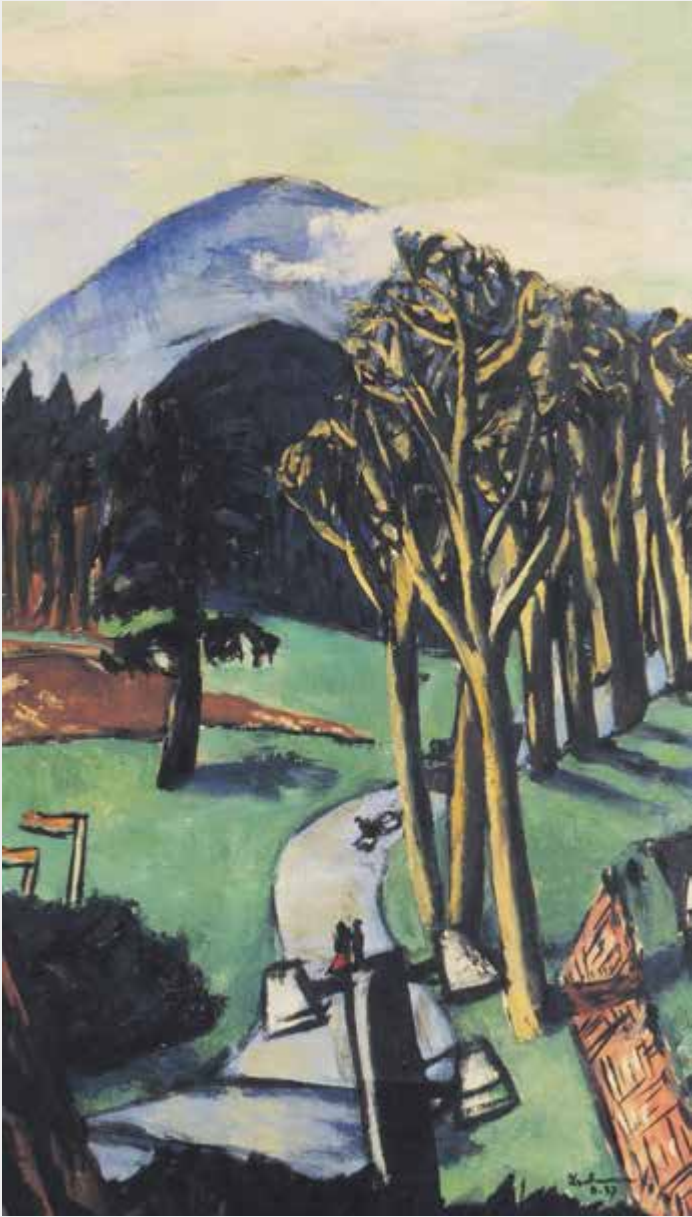
“This is a madhouse with thousands of people who all came here in their tiny cars, as if this were paradise”, Beckmann described the second Easter holiday at the spa town in 1937. “I escape into the woods, where there are still places I can be alone. - The short lunches & dinners are quite pleasantly filled with mediocre querulousness.“ (Max Beckmann, Briefe, no. 656) Beckmann describes something like a Baden-Baden feeling, goes for walks in the rain with an umbrella, makes excursions, attends spa concerts, goes to the casino, notes motifs that he intend to paint when back in Berlin: “Stourdza-Kapelle”, “Golfplatz „, and “Bergbahn”. “There is not much to report from here and a lot of other things are difficult to describe,“ Beckmann wrote about the idleness of the spa stay on March 25, 1937. Less than four months later, on July 19, 1937 - the day after Hitler’s opening speech of the “Haus der Deutschen Kunst” (House of German Art) in Munich and on the day of the opening of the exhibition “Degenerate Art” at the Hofgarten Arcades of the Munich Residenz, where his works, paintings and prints were pilloried - the Beckmann couple left Germany for good. Immediately after Drahtseilbahn in Baden-Baden” was made at the peak of his political defamation, Max Beckmann left Germany.

The three above-mentioned paintings, which date back to Beckmann’s last stay in Baden-Baden and which were executed in Berlin, were also among the goods shipped to Amsterdam. In addition to “Golfplatz” and a second version of the “Stourdza-Kapelle” placed between dark cyp-



Max Beckmann, Die Stourdza-Kapelle in Baden-Baden, 1937, oil on canvas, private collection.

resses and bright yellow forsythia, the painting “Drahtseilbahn bei Baden-Baden” (Cable Car near Baden-Baden), which was renamed “Bergbahn in Colorado” (Mountain Railway in Colorado) after a later revision in Saint Louis in 1949, was also part of the shipment. Beckmann had sent a picture postcard of Baden-Baden’s local mountain Merkur to his wife in 1936. A year later, this painting was part of the retrospective exhibition in Bern. With the later revision, the painter combined memories of his last stay in Baden-Baden with impressions of the mountain landscape in Boulder/Colorado, where he stayed and taught for a few weeks in the summer of 1949. What a remarkable background story “Drahtseilbahn in Baden-Baden” has: Started in Germany as one of his last paintings, exhibited in Switzerland as early as 1938 and completed in the USA in 1949 - departure and new beginning in one composition.



Max Beckmann, Golfplatz in Baden-Baden, 1937, oil on canvas, Collection Würth, Künzelsau.

### Provenance I

The identification of the present painting with “Drahtseilbahn bei Baden-Baden, 1937” comes from a message from Mathilde ‚Quappi‘ Beckmann to Barbara and Erhard Göpel, the authors of the first catalogue raisonné of paintings: “The picture, created in 1937, was considered completed by Max Beckmann in 1938; and was up for sale at the Bern exhibition in 1938 for 1,205 Francs”. (Barbara and Erhard Göpel, Max Beckmann, Bern 1976, p. 479) The Bern exhibition was organized by Käthe Rapoport von Poradain. The fashion journalist Käthe von Porada, née Magnus (Berlin 1891(?) - Antibes 1985), grew up in Berlin and came into contact with theater and literary circles as a young woman. Among her acquaintances were Hugo von Hofmannsthal, Gerhart Hauptmann and Arthur Schnitzler. In 1911 she married the wealthy Viennese landowner Dr. Alfred Rapoport Edler von Porada and lived with him in Vienna.

After their separation, she went back and forth between Vienna and Frankfurt am Main, where she finally found an apartment in 1924. Renting on Untermainkai 21, she was opposite Beckmann’s abode with the Battenberg couple on the other side of the Main. She wrote fashion

reports for the Frankfurter Zeitung and gained access to the circle around the editor Heinrich Simons, which included Thomas Mann and Max Beckmann. There are different accounts of where and when exactly Beckmann and Porada first met. According to Porada’s memories, she was present when Beckmann met his future wife Mathilde von Kaulbach at the house of the Motesiczky family in Vienna. (Marie-Louise von Motesiczky became Beckmann’s master student in the mid-1920s.) Käthe von Porada would occupy an important role in the artist’s life with great enthusiasm. In 1928, she moved to Paris to report about fashion for the publisher Ullstein-Verlag and the Frankfurter Zeitung. She turned out very useful for Beckmann, who was now regularly in Paris: she provided him with an apartment and a studio for his stays, helped him organize his daily life and, in 1930, introduced him to the influential poet and writer Philippe Soupault, who, contrary to the highly critical press in France, wrote a positive review of Max Beckmann on the occasion of the exhibition at Galerie de la Renaissance. In times of persecution and exile, von Porada was a reliable and loyal friend and helped the Beckmann couple prepare their move into exile in Amsterdam in 1937. Together with Stephan Lackner, American collector, author and friend of the artist, von Porada organized an extensive exhibition of Beckmann’s works in Bern in 1938, which was then shown in Winterthur, Zurich and Basel. She was in contact with the artist’s publishers and dealers, with I. B. Neumann in Berlin and Günther Franke in Munich. When a planned Beckmann show at the Alfred Poyet gallery in Paris was canceled shortly before the opening in 1939 for political reasons, Porada showed watercolors by the painter in her private apartment on Rue de la Pompe. And Käthe von Porada also gave a Beckmann painting on loan for the exhibition “Twentieth Century German Art” at London’s New Burlington Galleries. With this politically motivated exhibition, English, French and German artists and art lovers protested against the defamation of German art by the Nazi regime in Munich in 1937. At the time, influential personalities such as the Zürich born Herbert Read, writer, philosopher and editor of The Burlington Magazine, the painter and art dealer Irmgard Burchard and the writer, collector and art critic Paul Westheim, who emigrated to Paris at the time, were behind the exhibition of around 300 works shown from July 7 to August 27, 1938. About half of the exhibits came from German emigrants and artists who were defamed as “degenerate” by the National Socialists. In order not to endanger the artists, the exhibition primarily showed loans from museums and private collections. On July 21, 1938, Max Beckmann gave his famous lecture “Meine Theorie der Malerei” (My Theory of Painting).

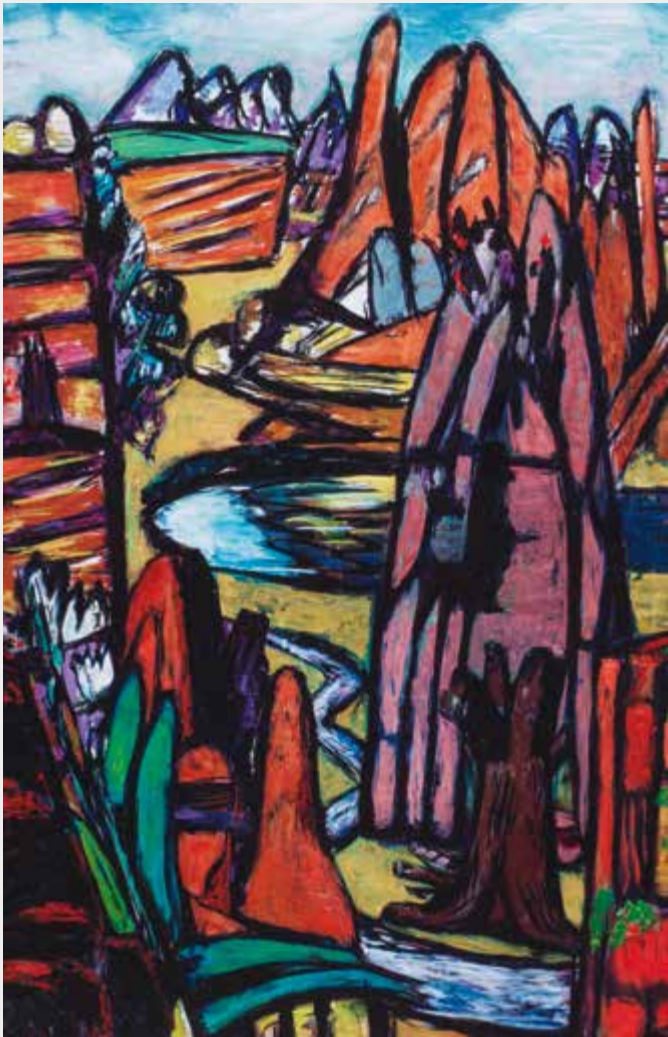


Mountain Railway in Colorado

After the exhibition tour, the painting “Drahtseilbahn bei Baden-Baden” (Cable Car near Baden-Baen) remained unsold and returned to Beckmann’s studio, now in Amsterdam. Amsterdam was supposed to be just a stopover on the way to the United States; the idea of settling in Paris again after 1930 was shattered by the German invasion of France. It should take the artist ten years too before he finally got tickets for a crossing. Beckmann and his wife left Europe from Rotterdam on the ‚Westerdam‘ on August 29, arriving New York September 8. He accepted an invitation to fill in for the American expressionist Philip Guston at the Art School of Washington University in St. Louis from the end of September to June 1949. The Beckmanns then went back to Amsterdam, where they had kept their apartment on Rokin 85 out of ‚precaution‘. In mid-September 1948, they finally sailed to New York and went on to St. Louis, where they remained until mid-June 1949. Beckmann received a teaching position at the Fine Art Department of the University of Colorado, in Boulder. He eventually settled in New York in September 1949 when he accepted a post in painting and drawing at the Art School of the Brooklyn Museum in New York.

According to a diary entry, the painting “Drahtseilbahn bei Baden-Baden” was worked over in St. Louis in preparation of the trip to Boulder. Boulder is high up in the mountains, at the foot of the Rockies. “There is no big difference between Boulder and Garmisch-Partenkirchen, except for the different, extraordinarily beautiful flowers. But life at a mountain university is quite amusing [...] and three times a week I teach 36 Americans desperate to learn about painting, it’s all quite relaxing. I’ve been working incredibly hard in St. Louis and I’m taking a break here, so to speak, for which I’m also getting paid”, reports Beckmann to the publisher Reinhard Pieper in Munich on June 19, 1949 (Max Beckmann, Briefe, no. 932).

Which parts and details did Beckmann change or add while he was still in St. Louis in the summer of 1949? He undoubtedly added the cool ‚high mountain landscape‘ in the background, an anticipated homage to the famous Flatiron Rocks, which are popular with tourists for their snowy winters. Likewise, the white on the sturdy tree trunks appears to have been applied in St. Louis in order to intensify the impression of the snow and the cold of the Rocky Mountains. Likewise, the passenger’s headgear, which may have been added or changed, also indicates, at least in this form, that a ride in a Rocky Mountain cable car can be quite cold. The closed eyes are undoubtedly an emotional expression, the gaze averted from the downhill journey into an uncertain illuminated by a setting sun - an idea of an uncertain future? Beckmann remained silent about this and mentions the revised version in his list of pictures: “St. Louis 1949 15 Bergbahn in Colo. 23 4 Juni”. According to his journal, Beckmann worked on the “Drahtseilbahn bei Baden-Baden” in St. Louis on June 3, 4 and 5, 1949. While Barbara and Erhard Göpel assert that “Max Beckmann only made drawings in Boulder, but did not paint in oil” (Max Beckmann, Bern 1976, p. 301). In a certain way, Beckmann depicted his uncertain situation in this work: “a picture made at the the tipping point between memory and expectation, between sunset and sunrise, between the past and the hope that now a new, more relaxed life is actually about to begin!” (Mayen Beckmann) In other words, using the painter’s means “to visualize the past so intensively,” says Oliver Kase, art historian and curator of the Beckmann exhibition “Departure”, about the theme of ‘prospects’ in Beckmann’s paintings, “that it becomes alive and real. In contrast to windows, which create a sense of home, security, or at least happiness, Beckmann’s startling depictions of train-, ship-, or car windows testify to an agitated, restless state in



Max Beckmann, Boulder – Felsenlandschaft, 1949, oil on canvas, Saint Louis Art Museum, St. Louis, Bequest of Morton D. May.



Quappi and Max Beckmann in the “Garden of the Gods”, August 1949.

“Tiger [Max Beckmann] back to work in the afternoon, I picked him up, had completed a new painting, reworked the earlier ‘Bergbahn’.”

Mathilde Q. Beckmann, diary entry of June 5, 1949, quoted from: Barbara and Erhard Göpel, Max Beckmann. Die Gemälde (Katalog und Dokumentation), ed. by. Hans Martin von Erffa, Munich 2021, vol. II, p. 465.

Max Beckmann, Golden Arrow, 1930, oil on canvas, Von der Heydt-Museum, Wuppertal.

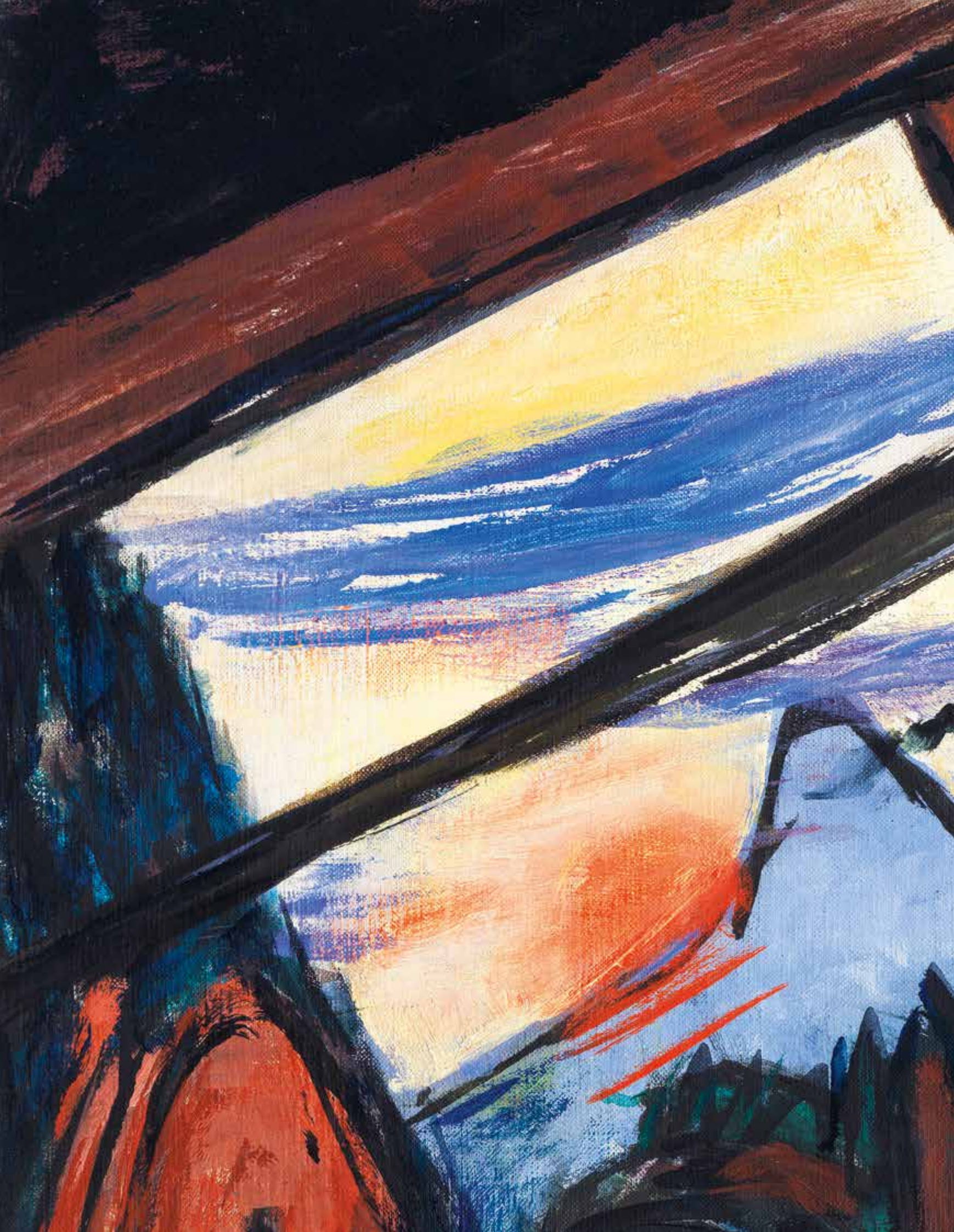


times of expectation and uncertainty, even of worry or anticipation. [...] shaking up the entire pictorial tectonics with an artifice. Beckmann took the Pullman luxury train “Flèche d’Or” - the Golden Arrow – to go from Paris to Marseille. The black silhouetted cathedral of the Flèche d’Or in the bright yellow triangle of the view from the window corresponds with the yellow newspaper “Marseille Grand” that is distorted to a parallelogram, which, in the horizontal arrangement above the water together with the vertical curtain that divides the window, is the only stabilizing element in the acute-angled distorted view. [Fig.] Black reflections on the water and thick clouds of steam or fog also obscure the view. Just as it is the case with ‘Bergbahn in Colorado’ (Göpel 790), Beckmann tried out a window-based pictorial architecture that is disconcerting and disturbing – we can’t even say for sure whether the cathedral is Notre-Dame in Paris or the cathedral of Marseille -is it about departure or arrival.” (Oliver Kase (HG), Max Beckmann, Departure, Munich 2022, p. 108) Accordingly, Max Beckmann also chose a close-up view that had become typical of his painting and at the same time was an extremely bold angle for his depiction of divergence, first in Baden-Baden and later in Colorado. With the changes applied in St. Louis more than 10 years later, a work-immanent invention turns out to be a finding, and its artistic creativity mixes with autobiographic aspects.

Provenance II

After Beckmann’s death in New York on December 27, 1950, “Mountain Railway in Colorado” was in his estate. Before the painting that Beckmann mysteriously altered in St. Louis returned to Germany in the early 1970s, Mathilde Beckmann gave the work to the ‚Beckmann gallerist‘ Curt Valentin (Buchholz Gallery), who had been working in New York since 1937, on consignment. The painting can also be proven for the first time on the occasion of an exhibition at another New York gallery that represented Beckmann, Catherine Vivano’s gallery, which existed from 1950 to 1970, in 1955, before Helen Serger, born in Silesia in 1901, took the “Bergbahn” for her gallery on the Upper East Side in 1972. Helen Serger primarily represented classical modern artists from France and Germany. [MvL]





”

Question: “Max Beckmann was a traveler throughout his life, and he eternalized many of the places he visited in his paintings. In 2024, the Kunstmuseum Den Haag presents an exhibition dedicated to the pictorial creation of space in Beckmann’s work. Pictorial space, so the thesis, is, above all, the “space of imagination” in Beckmann’s work. To what extent is this idea relevant in “Bergbahn in Colorado?””



Postcard of the Merkur-Bergbahn, Baden-Baden, photographer and date unknown, Cramers Kunstanstalt KG.

**Mayen Beckmann, art historian and only granddaughter of the painter Max Beckmann, about the painting “Drahtseilbahn in Baden-Baden (Bergbahn in Colorado)”:**

“Max Beckmann painted this picture in his studio in Berlin after his last spa stay in Baden-Baden, nevertheless, he was still in poor condition. He wasn’t doing well physically and mentally, as the international audience had given way to powerful Third Reich protagonists that had become financially strong, the future was uncertain. The Merkur mountain railway in Baden-Baden, one of the longest (almost 1.2 km) and steepest (maximum gradient of 54%) funiculars in Germany, had been in operation since 1913. After it was shut down for 12 years, it was put in operation again as a fully automated train in 1979 wieder in Betrieb In his painting, Max Beckmann depicts the inclined planes of the cable car and, seen from the center of the cabin, probably paints two people and, still visible in the background today, the fir trees of the Black Forest. It seems to be the last of the Baden-Baden landscapes, of which he had made several since 1935. It is not known what the picture originally looked like, since there are no respective photographs. In terms of colors, it must have been comparable to “Waldweg im Schwarzwald” from 1936 (G.440) and “Waldwiese im Schwarzwald” from 1936 (G.443).

Twelve years later, he was about to go on a first summer trip, also to a mountain range, of which Beckmann had already heard a lot. It feels like a whole different world, after war, exile, resettlement and other disruptions. The offer: Summer School in Colorado, back in the mountains. The way he imagined it – presumably much higher, vaster, more exotic. Before he left, he took the old picture and worked it over the way he imagined things would be like:

Leafless primeval trees, their ghostly white trunks illuminated by an cold light from an unknwon source. The two people, who perhaps already rode a cable car in Baden-Baden, and the steep rock are bathed in warm sunset light coming from the observer’s direction. The woman closes her eyes, dreaming or glared, while the man is almost invisibly hidden in her shadow, stern. Far back in the window cutout, a steep, presumably added, light blue mountain rises into the colorful sky and the sun, which appears to be rising, creeps up from behind his shoulder. A few calligraphic birds and the sweeping black outline of the mountain add depth to the sky.

It is a painting made at the tipping point between memory and expectation, between evening and morning, between the past and the hope for the beginning of a new, more relaxed life! But he found a different reality. In Colorado, too, only pine trees grow on the mountain. There may have been a large and very modern exhibition of his paintings that attracted many people, but his students were only of moderate talent, teaching was laborious, earning low, and the high altitude was exhausting. However, on hikes and car rides, he was overwhelmed by the nature of the Rocky Mountains.”

“



# OSKAR SCHLEMMER

1888 Stuttgart – 1943 Baden-Baden

Sinnender. 1931.

Watercolor over pencil on mould-made paper.  
Von Maur A 462. 55,2 x 40,9 cm (21.7 x 16.1 in), size of sheet. [JS]

🕒 *Called up: December 8, 2023 – ca. 18.38 h ± 20 min.*

€ 180.000 – 240.000 (R)  
\$ 189,000 – 252,000

PROVENANCE

- Schlossmuseum Breslau, Municipal Art Collections (today Muzeum Miejskie Wrocławia, 1932 - September 27, 1937, with hand-written inventory entries on the reverse).
- State-owned (confiscated from the above in context of the “Degenerate Art” campaign on September 27, 1937, no. 7910).
- Karl Stroeher, Darmstadt (around 1952).
- Galerie Valentien, Stuttgart.
- Richard Franke Collection, Murrhardt.
- Andreas Franke, Bad Homburg.
- Deutsche Bank Collection, Frankfurt (acquired from the above in 1989).

EXHIBITION

- Hamburg/Berlin 1931, list without no. (cf. von Maur).
- Kunst des 20. Jahrhunderts. Begegnungen mit einer Privatsammlung, Ravensburg 1970, no. 104 (no cat.).

LITERATURE

- Karin von Maur, Oskar Schlemmer. Oeuvrekatalog der Gemälde, Aquarelle, Pastelle und Plastiken, vol. 2, Munich 1979, pp. 315-316, catalogue raisonné no. A 462 (fig.).
- Hans Hildebrandt, Oskar Schlemmer, Munich 1952, p. 146, catalogue raisonné no. A 462.

Schlemmer’s “Sinnender” (Contemplator, 1931) is based on the painting of the same name from 1925, which was confiscated from the Staats-galerie Stuttgart in 1937 by the Reich Chamber of Fine Arts for the ex-hibition “Degenerate Art” in Munich and has been considered lost ever since. The painting was probably the last one made before a three-year break during which Schlemmer considered giving up painting entirely in favor of stage work. Since 1925, the creator of the “Triadic Ballet” (1922), which quickly became world-famous due to its visionary progressiveness, was stage director at the Dessau Bauhaus. It was not until 1928 that Schlemmer began to make paintings in which he revisited his central theme of the figure in space. After he was appointed by the State Academy of Arts and Applied Arts in Breslau (today Wro-claw) in 1929, he reached a painterly quality in depicting light and shade. Our watercolor of the “Sinnender” is also characterized by this particularly gently lighting effect and the figure’s plasticity. The cut elbow creates a strong emphasis on the horizontal level, which deter-mines, alongside the vertical level defined by the table’s leg and the diagonal level of the head and the upper body, the location of the contemplator in the image space. Schlemmer’s painting thrives on this exciting approach to the figure, a stylistic device he implemented masterfully in the painting “Bauhaus Stairs” (Museum of Modern Art, New York), which he created a year later. In contrast to the “Bauhaus

- **From the best creative period: Schlemmer’s time in Wroclaw (1929–1932) is considered his heyday**
- **“Sinnender” was created a year before Schlemmer’s famous painting “Bauhaustreppe” (1932, Museum of Modern Art, New York)**
- **“Sinnender”: Recourse to a motif that goes back to Dürer’s “Melencolia I” in view of increasing political defamation**
- **In 1930, Schlemmer’s works were part of the XVII Venice Biennale. In 1931 he was represented at the grand retrospective exhibition “Modern German Painting and Sculpture” at the Museum of Mo- dern Art, New York**
- **Watercolors of this quality are extremely rare on the international auction market**
- **From the Deutsche Bank Collection, Frankfurt a. Main**

Stairs”, Schlemmer’s “Sinnender” is one of the rare examples in which the artist not only addresses his central theme of the figure in space, but also deals with the long art historical tradition of the “Thinker” motif. The Bauhaus artist Schlemmer found a completely new approach to this art-historically important iconography, that he took to the mo- dern age, while it had its beginnings in Dürer’s famous copperplate engraving “Melencolia I” (1514) and was continued by, among others, Rodin and his famous sculpture of the “Thinker”. (1880/82). Dürer’s highly complex depiction of “Melencolia I”, who props up her head and gazes in contemplation, is considered an allegorical self-portrait of the artist and one of the first depictions of the artistic genius. A diary entry from 1928 shows that Schlemmer also attached particular impor- tance to the motif of the “Sinnender”. He noted that the today lost painting “Sinnender” was one of the four paintings that he would de- finitely not want to miss in an estate exhibition (cf. diary entry of Ja- nuary 18, 1928). The fact that Schlemmer took up this motif again in 1931 in our painterly, large-format watercolor and that he advanced its composition underlines the outstanding importance that this work has in Schlemmer’s oeuvre. This melancholic motif, that emanates a notion of resignation, might have become meaningful for Schlemmer at the height of his creativity in view of the increasing defamation by the National Socialists in 1931. [JS]





Karavellen. 1933.

Oil on canvas.  
Signed in upper left. Once again signed on the reverse, as well as dated and titled “Lyonel Feininger 1933 “Caravels”. 36,4 x 44,5 cm (14.3 x 17.5 in). [AR]

Achim Moeller, director of the Lyonel Feininger Project LLC, New York – Berlin, has kindly confirmed this work’s authenticity. It is documented in the archive of the Lyonel Feininger Project under the number 1874-09-15-23. The work is accompanied by a certificate.

The work is mentioned in Lyonel Feininger: The Catalogue Raisonné of Paintings by Achim Moeller as number 373. Achim Moeller, The Lyonel Feininger Project LLC, New York – Berlin, has provided further information.

🕒 *Called up: December 8, 2023 – ca. 18.40 h ± 20 min.*

€ 300.000 – 500.000 (R/D, F)  
\$ 315,000 – 525,000

PROVENANCE

- Artist’s estate.
- Julia Feininger, New York.
- Laurence Feininger, Trento.
- (Roman Norbert Ketterer, Campione d’Italia)
- Private collection North Rhine-Westphalia.
- Ever since family-owned.

EXHIBITION

- Lyonel Feininger, The Oakland Art Gallery, Oakland, June 1 - August 22, 1936, no. 42 (Caravels), San Francisco Museum of Art, San Francisco, August 23 - September 15, 1936, Henry Art Gallery, University of Washington, Seattle, from October 5, 1936.
- Lyonel Feininger: Exhibition of Oil Water Color Paintings and Prints in the Faulkner Memorial Art Gallery, Faulkner Memorial Art Gallery, Santa Barbara, January 5 - January 17, 1937, no. 20 (Caravels).
- Lyonel Feininger: A Retrospective Exhibition at the University of Minnesota, University Gallery, University of Minnesota, Minneapolis, April 1 - 30, 1938, no. 18 (Caravels).
- Lyonel Feininger, Willard Gallery, New York, March 11 - 29, 1941, no. 5 (Caravels), The Russell A. Alger House, Detroit Institute of Arts, Grosse Pointe, Michigan, July - August 1941 (with the label on the reverse).
- Sixth Annual Exhibition, Museum of Art of Ogunquit, Ogunquit, Maine, June 28 - September 8, 1958, no. 2 (Caravels, loan from Mrs. Lyonel Feininger).
- Lyonel Feininger: Paintings of Harbors, Ships, and the Sea, Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, October 6 - November 8, 1958 (Caravels, loan from Mrs. Lyonel Feininger, with the label on the reverse).
- Lyonel Feininger, Willard Gallery, New York, November 4 - December 6, 1958, no. 5 (Caravels).

- **Feininger staged the departure into the unknown in a spherical sunlight**
- **Fateful year 1933: Nazis seized power and the Bauhaus was closed**
- **Columbus once set out on a caravel – did Feininger see motif and colors in context of his own pending departure to America?**
- **Impressive exhibition history, shown in the USA as early as in 1936**
- **A similar painting, which Feininger gave to his friend Wassily Kandinsky, is part of the collection of the Centre Pompidou in Paris**

- Lyonel Feininger – Kleine Blätter: The Intimate World of Lyonel Feininger, Museum am Ostwall, Dortmund, May 23 - June 18, 1962, no. 5 (addenda with notes by Dr. Laurence Feininger, Karavellen (Caravels)).
- L. Feininger. Gemälde, Aquarelle, Zeichnungen, Graphik, R. N. Ketterer, Campione d’Italia, 1965, cat. no. 6 (with color fig.).
- Lyonel Feininger 1871-1956: A Memorial Exhibition, Pasadena Art Museum, Pasadena, April 26 - May 29, 1966, Milwaukee Art Center, Milwaukee, July 10 - August 11, 1966, Baltimore Museum of Art, Baltimore, September 7 - October 23, 1966, cat. no. 41 (with the label on the reverse).

LITERATURE

- Hans Hess, Lyonel Feininger. With an oeuvre catalog by Julia Feininger, Stuttgart 1959, cat. no. 356 (with black-and-white fig.).
- Bodo Cichy, Great Modern Paintings, New York, 1971, p. 92 (with fig., Caravels).
- Danilo Curti-Feininger, Lyonel e Laurence Feininger. musica e pittura in armonia, in: Museo di Arte Moderna e Contemporanea di Trento e Rovereto (ed.), Lyonel Feininger: Opere dalle collezioni private italiane, ex. cat., Geneva-Milan 2007, pp. 23–32, here p. 23 (Caravels).
- Roman Norbert Ketterer, L. Feininger. Gemälde, Aquarelle, Zeichnungen, Graphik, Campione d’Italia, 1965, cat. no. 6, pp. 14f. (with color fig.).
- Roman Norbert Ketterer, Moderne Kunst II. Gemälde, Aquarelle, Zeichnungen, inventory catalog. Stuttgart, 1965, no. 45 (Karavellen), pp. 64f. (with color fig.).
- Roman Norbert Ketterer, Moderne Kunst IV, inventory catalog, Stuttgart, 1967, no. 26 (Karavellen), p. 45 (with color fig.).
- Achim Moeller, “Caravels/(Karavellen), 1917 (Moeller 191).” Lyonel Feininger: The Catalogue Raisonné of Paintings. <http://feiningerproject.org>.
- Laura Muir, Lyonel Feininger: Fotografien 1928-1939, ex. cat., Ostfildern, 2011, p. 49 (Karavellen).
- Hans Schulz- Vanselow, Lyonel Feininger und Pommern. Kiel, 1999, p. 234 (Karavellen [Caravels]).



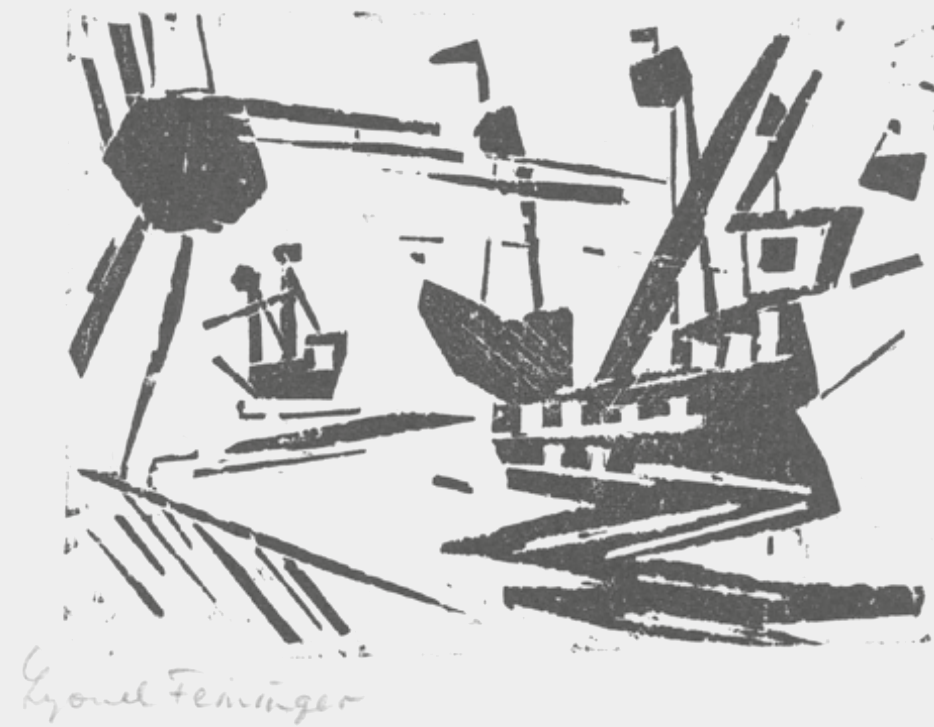




#### The Last Bauhaus Years

In the year it was founded, Walter Gropius appointed Lyonel Feininger as master at the State Bauhaus in Weimar, where he took over the management of the graphic workshops until 1925 and, among other things, designed the title woodcut of the Bauhaus Manifesto. When the masters decided to leave Thuringia due to a lack of funding and politically motivated harassment, a large number of students and teachers moved to the new location in Dessau, including Lyonel Feininger. In Dessau, he and his wife Julia moved into one of the “master houses” that Walter Gropius had designed, but he was released from his teaching obligations. A large commission from the city of Halle an der Saale ensured his livelihood for many years, and he found more time to concentrate on his own painting. Architectural views and landscapes were created, among them major works such as “Vogelwolke” from 1926 and “Gelmeroda XII” from 1929. His small-format work “Karavellen” from 1933, however, is completely different than the famous transcendent, crystalline fragmented surfaces of the 1920s. It can be compared to a small group of notable works based on the artist’s woodcuts. The sailing ship with its sails down and the small dinghy lie almost statically in the center of the picture, framed by hard, block-like color areas in magenta and dark blue. Hans Hess attributed this style of painting at the beginning

of the 1930s, among other things, to the oppressive political and social circumstances at the time it was created. Nevertheless, some important works were created during this time, continues Hess, which, in terms of motif and execution, were known from earlier creative phases and drew their strength from the artist’s visual memory: “They owe their spirit and perfection to the forms that Feininger had already found.” (Hans Hess, Stuttgart 1959, p. 130). In Dessau, the situation for the Bauhaus members became more difficult from year to year. In 1932, the National Socialists forced the closure of the state-run Bauhaus and Lyonel and Julia Feininger left the city of Dessau for Berlin March 1933. It cannot be said with certainty whether the present painting was created in Berlin or in Dessau. In Berlin, however, the Bauhaus era finally came to an end under increasing repression by the National Socialists. Like so many other artists of his generation, the political circumstances made it almost impossible for Lyonel Feininger to work, which is why the American-born artist returned to the USA a few years later.



Lyonel Feininger, Ships and Sun, 1919, woodcut, Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2023

#### Visual Memories and Painted Woodcuts

Even before Lyonel Feininger took over the management of the graphic workshops in Weimar, he became intensively involved with graphic art after the end of the First World War. In particular, he devoted much of his attention to the woodcut, which was so important for the development of modern art in Germany. Between 1918 and 1920, he produced a comprehensive graphic oeuvre that would earn him the reputation of one of the most important printmakers of the 20th century. In a letter to his friend Alfred Kubin in 1919, Feininger wrote: “The only thing has been my starting with woodcuts, and in about six months I managed to produce more than 150 plates. The technique gives me the greatest delight and I’ve simply dropped everything else to concentrate on that.” (quoted from Ulrich Luckhardt, Lyonel Feininger, Munich 1989, p. 114) It would not take long before Feininger attempted to transfer the characteristic lines and the flatness of the woodcut to painting. Prime examples of this endeavor are “The Privateers” from 1920 or “Marine” from 1924, which is part of the collection of the Centre Pompidou in Paris today. Feininger had once gifted the painting to his friend Wassily Kandinsky, with whom he had founded the exhibition association “The Blue Four”, along with Paul Klee and Alexej von Jawlensky in 1924, opening up new exhibition opportunities in America through the support of Galka Scheyer. In 1933, he created two more works, “Karavellen” and “Marine nach Holzschnitt (Navy after Woodcut)”, which can also be assigned to this remarkable group of works. He modeled “Karavellen” on a woodcut from 1919, which was published together with other early woodcuts by Curt Valentin in New York in 1941. His so-called painted woodcuts not only testify to Feininger’s great talent in woodcut art, but also to his fascination with maritime themes, one of his central motifs, which he also took up here, transferring it into a painting with strong colors. Although we already know motif and style from his woodcuts, Feininger succeeds in giving the paintings a new expressiveness so that they become works in their own right. It almost seems as if the woodcuts, printed only in black and white, were brought to life by the painting and transferred into a new world. Hans Hess describes the two works from 1933 with the beautiful words: „.... in them the thing, a toy boat on a fairy tale sea, is regarded as an unknown object. The reality of the object in its solitude is at the same time denied, the ship was only a toy, the whole a dream, full of childlike magic.“ (Hans Hess, 1959, p. 130).



Lyonel Feininger, Marine, 1924, oil on canvas, Centre Pompidou, Paris. Lyonel Feininger once gave this painting to his friend Wassily Kandinsky. © VG-Bild-Kunst, Bonn 2023

#### Return to America and First Exhibition Success

In June 1937, Lyonel Feininger left Germany with his wife and returned to America. Although born in America, Feininger had to build a new life in his old homeland after the long time he had spent in Germany. Between 1937 and 1938, no new works were created, and the painter only gradually found new inspiration. Owing to the close contact with Galka Scheyer, who had already organized a exhibition of the “The Blue Four” in the States in 1925, Lyonel Feininger had ever more opportunities to show his art in public. The artist was able to take some of his works with him on the crossing, while others were left behind in various places in Germany.

The painting “Karavellen”, however, had already been exhibited in the U.S. in 1936 and early in 1937, and was probably already in the States when the artist returned. Feininger had taught at Mills College in Oakland during the summer months of 1936 and had also selected the small “Karavellen” for an exhibition there. In the following years, too, the painting was repeatedly selected for large exhibitions in the USA. In 1933, Feininger had staged the departure into the unknown in spherical sunlight which was to become reality in his own life in 1937 when he returned to the USA. Columbus once set out for America in a caravel - did Feininger associate this motif and the red-blue color scheme with his own imminent departure ? Even without an answer to this question, the small “Karavellen” as painted woodcuts thus stand not only for the connection of different techniques, but ultimately also act as bridge between worlds, between the difficult time of creation in Germany under the repressions of the National Socialists and the new life in America. [AR]



# DR. WILLIAM LANDMANN

## THE EVENTFUL STORY BEHIND AN ACCLAIMED COLLECTION



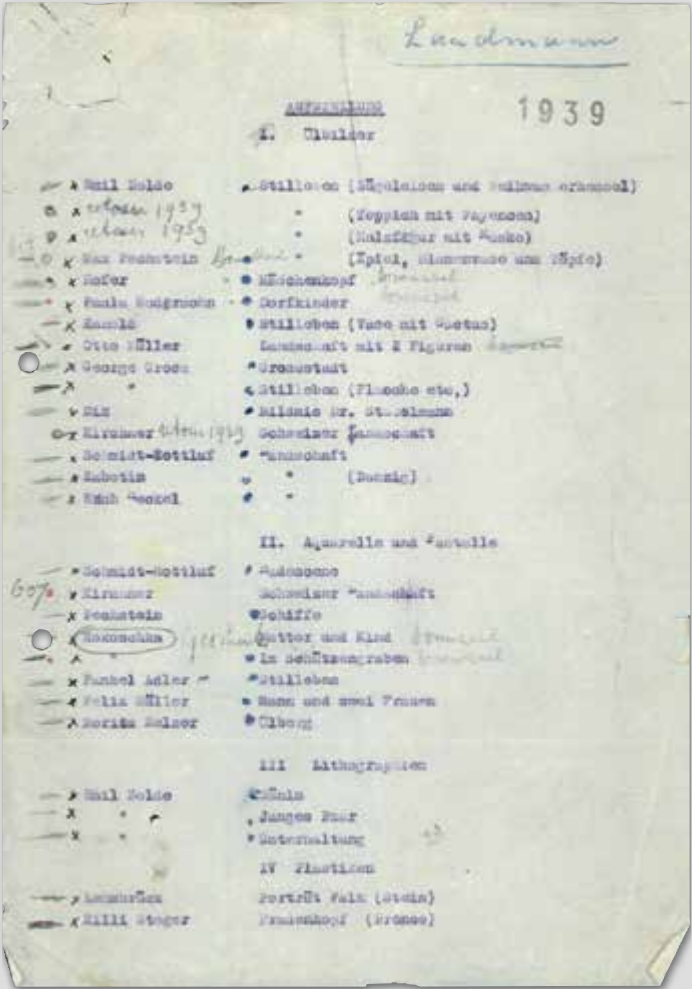
The three paintings from the William Landmann collection in our auction:  
Upper left: Hermann Max Pechstein , Stillleben mit Orangen, 1909, oil on canvas  
Lower left: Otto Mueller, Badende in Landschaft, 1920, distemper on burlap  
Upper right: Karl Schmidt-Rottluff, Landschaft (Garten), 1919, oil on canvas

Only a few of the large Jewish art collections were able to survive the National Socialist dictatorship as a whole. In this regard, the story of the works of art owned by Dr. Wilhelm Landmann from Mannheim is ever the more remarkable. Wilhelm Landmann was born in Schifferstadt in 1891. Among his eleven siblings, he was always considered the ‘intellectual’ and aptly earned a PhD title in both economics and law. He spent his study days with a no less important friend: Herbert Tannenbaum (1892–1958). Their biographies would remain closely intertwined throughout their lives.

1920 was a key year for Tannenbaum and Landmann. Herbert Tannenbaum opened his avant-garde art gallery “Das Kunsthaus” in Mannheim, which would be the source of most works in the collection of his best friend Wilhelm over the following decade. Likewise in 1920, Wilhelm, for his part, became a partner in his brother Paul’s company, the renowned “Graphische Druckanstalt Paul Isidor Landmann” in Mannheim. That same summer he married Julie Herbst, daughter of a well-known corset

manufacturer from Mannheim, whom he had met during his studies. When the National Socialists came into power, the Landmanns - both Wilhelm and his wife Julie were Jewish – faced increasing pressure and it soon showed that they had to leave their home country. Julie’s sister had already been living in the Netherlands for some years with her husband Otto Wachenheim, who was also a well-known art collector, so they had quickly found their emigration destination. In the spring of 1936, Wilhelm, Julie and their two sons fled to Amsterdam. The Tannenbaums followed their friends at the end of the year. A small emigrant community of art lovers formed in Amsterdam, and they were in active contact with the painters Max Beckmann and Heinrich Campendonk. When Campendonk visited the Landmanns in their apartment in 1938, he saw a small drawing by Franz Marc and he told them that he was with Marc when he made the sheet.

The Landmanns were also in close contact with Willem Sandberg (1897–1984), curator and from 1938 deputy director at the Amsterdam



Transfer list of the Landmann Collection to the Stedelijk Museum, Amsterdam, 1939, Archive of the Stedelijk Museum Amsterdam, Folder 707.

Stedelijk Museum, as well as a strong advocate of Modernism. Today he is remembered as the “savior” of the Landmann Collection. In July 1939, shortly before the war began, Landmann donated parts of his collection to the museum and moved to Toronto with his family, knowing what was to come.

The donation list reads like a Who’s Who of the luminaries of German Modernism - Nolde, Dix, Lehmbruck, Grosz, Kokoschka and others. The paintings by Pechstein, Mueller, Schmidt-Rottluff and Hofer offered here were also on that list. From then on, parts of the Landmann Collection were on display at the Stedelijk Museum, while the rest was kept in safe custody. The Landmann family’s handwritten inventory states that the paintings offered here were exhibited in Amsterdam.

The Landmann Collection could survive the war years at the Stedelijk Museum. In 1946, Wilhelm Landmann, who henceforth called himself William, received his paintings and sculptures back. He subsequently



George Grosz, Metropolis (Großstadt), 1917, oil on board, Museum of Modern Art, New York. © Estate of George Grosz, Princeton, N.J. / VG Bild-Kunst, Bonn 2023

parted with some works - in 1946, for example, he sold the painting “Metropolis” (Big City) by George Grosz to the then highly renowned Museum of Modern Art in New York, where it is still located today. But he kept other works in his collection, which was exhibited on several occasions at the Art Gallery of Ontario in Toronto over the following years. [AT]

LITERATURE ON WILLIAM LANDMANN AND HIS COLLECTION:

- Johan Holten (ed.), (Wieder-)Entdecken – die Kunsthalle Mannheim 1933 bis 1945 und die Folgen, Berlin and Munich 2020, pp. 74–82.
- Gregor Langfeld, Kunst van Duitse vluchtelingen in het Stedelijk Museum, in: Het Stedelijk in de oorlog, catalog of the exhibition at the Stedelijk Museum, Amsterdam, February 27 – May 31, 2015, Amsterdam 2015, pp. 86, 178.
- The Landmans, Leo Baeck Institute Archives, New York, LBI Manuscript Collection, AR 5312.



# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Stillleben mit Orangen. 1909.

Oil on canvas.  
Signed and dated in upper left. Titled and inscribed with the artist’s Berlin address “Durlacher Str. 14” and the price “300” [Mark] on the reverse. 50 x 65 cm (19.6 x 25.5 in). [AR]

🕒 *Called up: December 8, 2023 – ca. 18.42 h ± 20 min.*

€ 300.000 – 400.000 (R/N, F)  
\$ 315,000 – 420,000

### PROVENANCE

- Marzell von Nemes Collection, Munich (until 1930).
- Marzell von Nemes Estate(until 1934: Lepke)
- Das Kunsthaus Herbert Tannenbaum, Mannheim.
- Acquired on behalf of the below from the above in 1934)
- Collection of William (Dr. Wilhelm) Landmann (1891-1987), Mannheim / Amsterdam / Toronto (from the above).
- Collection of Martin Landmann (1923-2021), Vancouver, Canada (obtained from the above).
- Ever since family-owned.

### EXHIBITION

- Stedelijk Museum, Amsterdam (July 1939-1946 as loan from the Landmann Collection).
- European sculpture and painting from the collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 - November 17, 1946.
- Für die Kunst! Herbert Tannenbaum und sein Kunsthaus. Ein Galerist – seine Künstler, seine Kunden, sein Konzept, Reiß-Museum Mannheim, September 11, 1994 - January 8, 1995, cat. no. 246, p. 110 (color illu. p. 90).

### LITERATURE

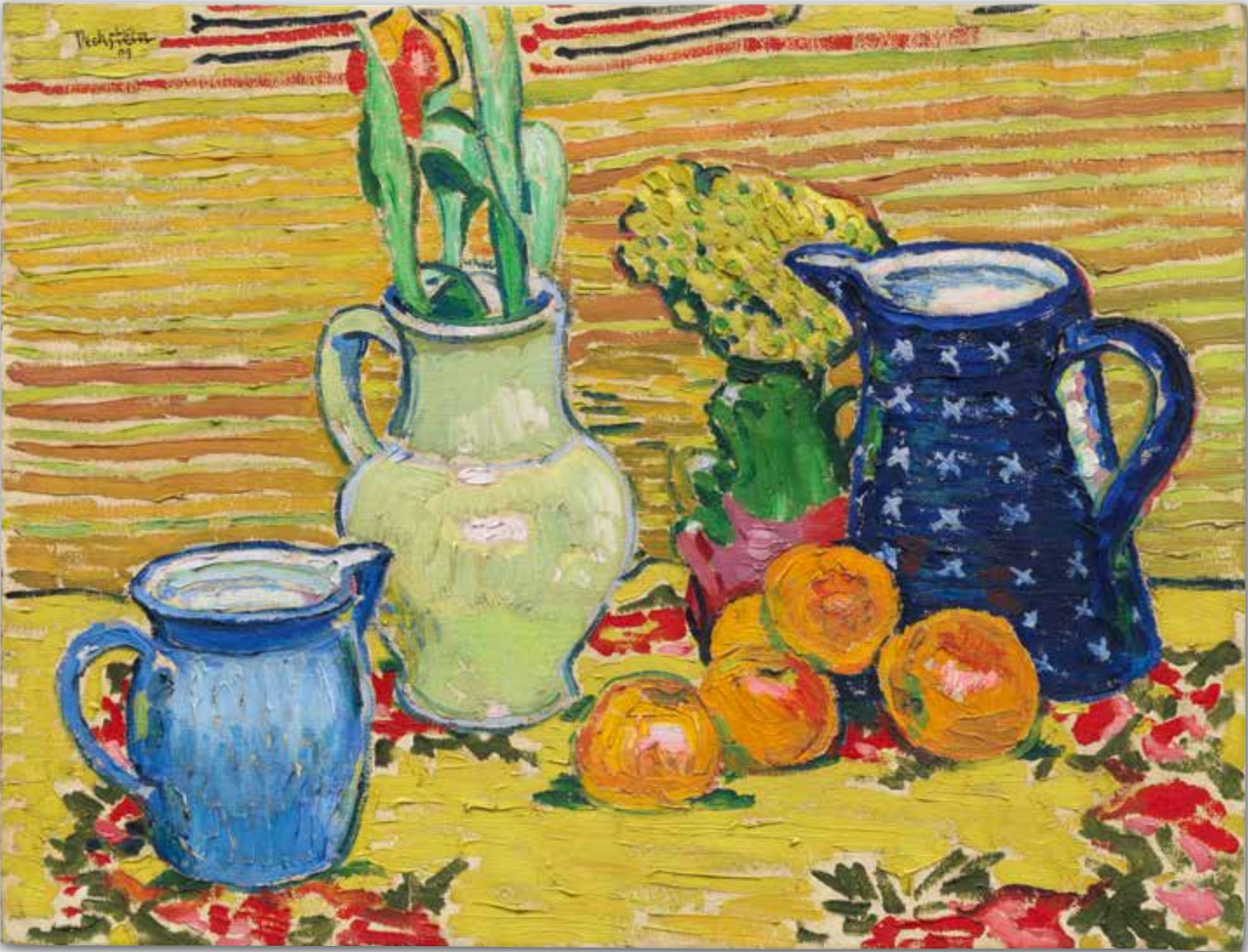
- Aya Soika, Max Pechstein. Catalogue raisonné of oil paintings, vol. I, 1905-1918, Munich 2011, cat. no. 1909/3 (color and black-and-white illu.)
- Rudolph Lepke’s Kunst-Auctions-Haus, Berlin, Gemälde, Bildwerke, altes Kunstgewerbe des 16. bis 18. Jahrhunderts aus einer süddeutschen Sammlung, auction on June 12, 1934, lot 310 with illu. on plate 8.
- Documents on the loan from the Landmann Collection, archive of Stedelijk Museum Amsterdam, folder 707.
- Documents on the loan from the Landmann Collection, archive of Stedelijk Museum Amsterdam, folder 698, p. 18, no. 617.
- Exhibition list from 1946, archive of the Art Gallery of Ontario, Toronto.
- Robert Hubbard, European Paintings in Canadian Collections II, Toronto 1962, p. 160.

• Radiant still life from the early Berlin days of the “Brücke”

• Works made during that time were seminal for Pechstein’s expressionist style, which had its peak in 1910

• The artist showed a similar still life in the spring exhibition of the Berlin Secession

• The painting’s provenance reflects Germany’s eventful history



### Return from Paris and first success in Berlin

On April 26, 1909, the Berlin Secession opened its spring exhibition. The selection included three works by the “Brücke” member Hermann Max Pechstein, who had returned from Paris the year before. The commission accepted a landscape, a nude and a still life. Erich Heckel had already discovered young Pechstein’s powerful painting in Dresden three years earlier, when he made a ceiling picture for the 1906 Dresden Decorative Arts Exhibition in such unconventional colors that the client had it muted by gray splashes. Pechstein quickly became a member of the “Brücke”. The 1905 founded artist group had defined its goal of a painting opposed to Impressionism and based on the power of the color, and to “attract all seething revolutionary forces” (Schmidt- Rottluff). Pechstein developed his expressionist style in the environment of the “Brücke” members, but he set out for Italy on a scholarship in 1907. The impressions of the great Italian masters like Giotto, Mantegna and Botticelli confirmed his artistic goals. He mentioned in a letter that he wanted to continue to live up to “simplicity, generosity combined with beautiful color.” During his subsequent stay in Paris, it was the city’s Gothic buildings and the crowds of people that left a lasting impression on Pechstein. Additionally, the spirit of optimism that the art scene around the Fauves emanated, who also sought to free themselves from impressionism, also left its mark.



Pechstein finally returned to Germany in August 1908 under the abundance impressions of this trip and moved into an attic studio on Berlin's Kurfürstendamm. The old connection to Heckel, Kirchner and Schmidt-Rottluff still existed. In January 1909, together with some of the "Brücke" members, he visited a Matisse exhibition in Paul Cassirer's gallery. Only a few months later, in April 1909, Pechstein finally managed to do what his friends of the artist group were denied: He took part in the spring exhibition of the Berlin Secession, which, as he recalled later, was the decisive breakthrough: "The ice was broken, and my art, later called 'Expressionism' by art scholars, had found its path." (H. M. Pechstein, 1949, quoted from: P. Thurmann/A. Soika/A. Madesta, Max Pechstein. Ein Expressionist aus Leidenschaft, Munich 2010, p. 280). Pechstein even sold two of the works on display, the landscape and the still life. He used the proceeds to finance his first stay in Nida on the Curonian Spit in the summer of the same year. Probably due to the success of his landscapes and still lifes, he increasingly turned to these two subjects in 1909.

According to Aya Soika, the present "Stilleben mit Orangen" (Still Life with Oranges), which is inscribed with the Berlin address on Durlacher Str. 14, was created in March 1909, around the same time as the still life exhibited in the Berlin Secession and which is considered lost today. A price is also indicated on the back; Pechstein figured that 300 Marks would be appropriate for this still life. From today's perspective ridiculously low price, as the phase in Berlin around 1909 is regarded a time of fundamental creativity that peaked in the works created in 1910.

Hermann Max Pechstein, Die hellgrüne Jacke, oil on canvas, 1909.  
© Pechstein Berlin / VG Bild-Kunst, Bonn 2023



**Pechstein's "Stilleben mit Orangen"**  
**from the early Berlin "Brücke" period**

In the German Expressionism of the "Brücke" artists, still lifes, alongside nudes, landscapes, cabaret scenes and portraits, are among the central motifs. Hermann Max Pechstein's works also revolve around these genres, although his painting style differed from that of his fellow artists, as it is closer to the actual appearance of the scene or object depicted. In contrast to Kirchner or Heckel, Pechstein remained more closely connected to real forms and achieved the expressive visual effect primarily through the use of bright colors in generous, strongly contoured compositions.

Created under the immediate impression of the Matisse exhibition at Galerie Paul Cassirer at the beginning of 1909 and the influence of his trip to Italy and France, the present still life bears the irrepressible power of the young artist and the diversity of influences it was created with. In retrospect of his early days in Berlin, Pechstein wrote: "Now I threw myself into work. Everything I had absorbed urged me to create. Sketches, drawings and drafts poured out of my hands." (Max Pechstein, Erinnerungen, edited by Leopold Reidemeister, Stuttgart 1993, p. 33). This energy and creative power can also be felt in our still life, which is a wonderful document of Max Pechstein's towards a groundbreaking streamlining of the composition and a stringent color statement. The objects depicted have already been greatly reduced to their basic forms. Pechstein divided the background into just two areas, a floral tablecloth and a wall indicated by horizontal lines. The pattern of the floral tablecloth reappeared a little later in the painting "Die grüne Jacke" (The Green Jacket, 1909), however, in form of a wall hanging. The comparison illustrates that Pechstein depicts objects in his still lifes that he found in his direct surroundings, capturing the immediate impression on the canvas. Objects, furnishings and, above all, fabrics and wall hangings appear time and again in the works of the other "Brücke" artists. As historical photographs show, they were mostly part of their studio's decoration. They allow conclusions to be drawn about the community and bear witness to the artistic dynamism of the environment that the characteristic "Brücke" style could form within just a few years.

How impressive the impact of Pechstein's work from early 1909 must have been in comparison with that of other artists outside the "Brücke" is emphasized in the artist's memories. Looking back at the Berlin Secession exhibition, he wrote: "On the opening day, I was shocked when I realized how strong and clear my pictorial language stood in opposition to Impressionism." (Max Pechstein, Erinnerungen, Stuttgart 1993, pp. 33f). [AR]

*Find more works from the William Landmann Collection in our Modern Art Day Sale on Saturday, December 9, 2023 and in our Online Only Auction from November 15 - December 10, 2023.*





# OTTO MUELLER

1874 Liebau/Riesengebirge – 1930 Obergnigk near Breslau

## Badende in Landschaft. 1920.

Glue-bound distemper on burlap.  
80 x 107,5 cm (31.4 x 42.3 in).

🕒 *Called up: December 8, 2023 – ca. 18.44 h ± 20 min.*

€ 600.000 – 800.000 (R/N)  
\$ 630,000 – 840,000

### PROVENANCE

- Das Kunsthaus Herbert Tannenbaum, Mannheim.
- Collection of William (Dr. Wilhelm) Landmann (1891-1987), Mannheim/ Amsterdam/Toronto (acquired from the above in the early 1920s).
- Martin Landmann Collection (1923-2021), Vancouver, Canada (obtained from the above).
- Ever since family-owned.

### EXHIBITION

- Kunsthandlung Alfred Heller, Berlin (presumably 1921, with detached label).
- Stedelijk Museum, Amsterdam (July 1939-1946 as loan from the Landmann Collection).
- European sculpture and painting from the collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 - November 17, 1946.
- The Wilhelm Landmann collection, Art Gallery of Ontario, Toronto, December 1948.
- The Schon and Landmann collections, Art Gallery of Ontario, Toronto, March 4 - 27, 1949.
- Für die Kunst! Herbert Tannenbaum und sein Kunsthau. Ein Galerist - seine Künstler, seine Kunden, sein Konzept, Reiß-Museum, Mannheim, September 11, 1994 - January 8, 1995, cat. no. 256 (color illu. p. 81).

### LITERATURE

- Tanja Pirsig-Marshall/Mario-Andreas von Lüttichau, Otto Mueller, Leipzig 2020, vol. 1, catalogue raisonné no. G1920/ 05
- Robert Hubbard, European Paintings in Canadian CollectionsII, Toronto 1962, p. 160.
- Documents on the loan from the Landmann Collection, archive of the Stedelijk Museum Amsterdam, folder 707.
- Exhibition lists from 1946, 1948, 1949, archive of the Art Gallery of Ontario, Toronto.
- Collection inventory (file card) of the Landmann Collection, privately-owned.

• An untouched, paradisiacal place

• This landscape with nudes is one of the artist’s epochal motifs

• Through the matt distemper on burlap, Otto Mueller created special aesthetics that was progressive for his time, and which has retained its appeal to this day

• “Bathers in Landscape”: Image of nature and naturalness in museum quality

• Part of the same private collection for 100 years

• The painting’s provenance reflects Germany’s eventful history

The depiction of bathers in a landscape like in this exceptionally beautiful and harmoniously composed painting is characteristic and typical of the work of Otto Mueller. These are sections of landscapes that, with a few exceptions, are not connected to any particular time or place. Individual, crooked trees with dense, large-leaved crowns, like on a stage, at times with tall grass, a sandy path between dunes, where the bather, the nude, is positioned behind the dunes, feeling relaxed and unobserved, far away from the beaches. It is an Arcadian landscape with a wonderfully fine-tuned color palette, taken to a timeless earthly paradise.

Otto Mueller began to formulate the topic of nudes in the landscape in a variety of ways. He varied between pure figure compositions integrated into the landscape or, as is the case here, extensive compositions that he enlivens with isolated figures in the landscape. With great intensity, Mueller sought to render his personal idea of the theme of nudes in nature with the simplest forms and the female body with perfect grace. “His work,” said the theater and art critic Paul Fechter in an unpublished essay from 1920, “was always about the existence and form of women, in which he found Eros and beauty”. As abstraction inevitably set in, portrait-like characterizations became less common and eventually gave way to typification.



“It is my declared goal to express my sensation of landscape and people with the greatest possible simplicity.”

Otto Mueller, 1919





Otto Mueller, Landscape with Yellow Nudes, 1919, oil on burlap, Museum of Modern Art, New York.

#### Otto Mueller. The nude, the bather. Paul Cezanne

Otto Mueller's intensive examination of the classic theme of "bathers" or "man in the landscape" inevitably evokes thoughts of Cézanne, who made this theme one of the central motifs in the art of the late 19th and early 20th centuries. In terms of their structure, Mueller's often clearly distributed and interwoven figures, his well-composed variations, are reminiscent of Cézanne. However, Otto Mueller - whose occupation with Cézanne is assumed here – seems to have reduced the plasticity of the body even further, in comparison with Cézanne. Just as he simplified the physical gestures of the sitting, squatting, kneeling and standing figures in relation to one another. Otto Mueller never demonstrably mentioned these intentions, and he has left behind only very few such theoretic documents. Therefore, obvious similarities with role models or contemporaries can only be discovered through analytical comparisons.

A direct reaction to Cézanne can be assumed early on in Mueller's drawings and works created on Fehmarn in 1908. This can also be said for Ernst Ludwig Kirchner, whose works that he had made since the summer of 1909 were clearly inspired by Cézanne. In any case, the knowledge of Cézanne's "Bathers" had great impact on the works that the "Brücke" artists created on the Moritzburg Ponds in the summers of 1910 and 1911 and thus indirectly also on Otto Mueller. Like Kirchner and Erich Heckel, as well as the many other artists who caused a veritable reception flood, Mueller draws the same conclusions from his encounter with the Frenchman's paintings. Bathers in ponds and lakes or girls sunbathing in the open air, always youthful nudes, were Otto Mueller's outstanding themes even before Mueller's famous motifs on the life of the gypsies and his depictions of intimately loving couples. There are countless variations on a seemingly inexhaustible theme, which the artist described in 1919 in the foreword to the first solo exhibition at Galerie Paul Cassirer as his ultimate goal: "to express feelings about landscape and people with the greatest possible simplicity."

#### Youthful nudity, skinny and of slender figure

The harmony between the two girls on the left and right of the path in this dune landscape is obvious, like "a fugue of the most beautiful leisure that defines each individual composition as an elementary form", said the art critic Willi Wolfradt in 1929, characterizing Otto Mueller's imagery. With poetic prose, Willi Wolfradt described these girls in comparable situations with the wonderful words: "Youthful nudity, skinny and of slender figure and gestures, crouches casually in the grass on the banks of forest ponds, immersed in the holy inactivity of nature" (Willi Wolfradt, Otto Mueller, in: Die Kunst, volume 59, Munich 1929, p. 121ff.).

Despite all the simplification in the representation of the body and the quick, nervous account of the landscape, proportions remained the measure of his compositions. "He lived from measure and number, from structure and inner content", as Werner Haftmann said about Otto Mueller, comparing him with Ernst Ludwig Kirchner, who, on the other hand, thrived on "direct expressions of his very vital will to form". A remarkably closed, more balanced color scheme and more balanced composition of figures and landscape can even be found in Mueller's early work. In any case, the naked person in the open, whether on Fehmarn's coast, in the Bohemian forests or at the Moritzburg Ponds, seemed not only self-evident to the young "Brücke" artists, but they also associated - in a figurative sense - a longing for a paradisiacal life, the repression of the daily grind, with it. [MvL/AT]



Otto Mueller, Forest Landscape with Nude, 1924, distemper on burlap, Aargauer Kunsthaus, Aarau.

*Find more works from the William Landmann Collection in our Modern Art Day Sale on Saturday, December 9, 2023 and in our Online Only Auction from November 15 - December 10, 2023.*





# KARL SCHMIDT-ROTTLUFF

1884 Rottluff near Chemnitz – 1976 Berlin

## Landschaft (Garten). 1919.

Oil on canvas.  
Signed in center right of the image. 76 x 89 cm (29.9 x 35 in).

🕒 Called up: December 8, 2023 – ca. 18.46 h ± 20 min.

€ 400.000 – 600.000 (R/N, F)  
\$ 420,000 – 630,000

### PROVENANCE

- Das Kunsthaus Herbert Tannenbaum, Mannheim.
- Collection of William (Dr. Wilhelm) Landmann (1891-1987), Mannheim/ Amsterdam/Toronto (acquired from the above in the early 1920s).
- Martin Landmann Collection (1923-2021), Vancouver, Canada (obtained from the above).
- Ever since family-owned.

### EXHIBITION

- Kunsthandlung Alfred Heller, Berlin (presumably 1921, with the detached label).
- Stedelijk Museum, Amsterdam (July 1939-1946 as loan from the Landmann Collection).
- European sculpture and painting from the collection of William Landmann, Toronto, Art Gallery of Ontario, Toronto, October 18 - November 17, 1946.
- The Wilhelm Landmann Collection, Art Gallery of Ontario, Toronto, December 1948.
- The Schon and Landmann collections, Art Gallery of Ontario, Toronto, March 4 - 27, 1949.
- Für die Kunst! Herbert Tannenbaum und sein Kunsthau. Ein Galerist – seine Künstler, seine Kunden, sein Konzept, Reiß-Museum, Mannheim, September 11, 1994 - January 8, 1995, cat. no. 256, color illu. p. 81.

### LITERATURE

- Will Grohmann, Karl Schmidt-Rottluff, 1956, p. 264 and p. 290
- R.H. Hubbard, European Paintings in Canadian Collections II. Modern Schools, Toronto, 1962, p. 118 (black-and-white illu., plate LVII).
- Documents on the loan from the Landmann Collection, archive of the Stedelijk Museum Amsterdam, folder 707.
- Exhibition lists from 1946, 1948, 1949, archive of the Art Gallery of Ontario, Toronto.

• Paintings from the second half of the 1910s are extremely rare on the international auction market: to date only six works have been offered (source: artprice.com)

• Through the observation of man and nature, Schmidt-Rottluff found great sensitivity and a completely new confidence in color in the year after the end of the war

• The year the work was made, Karl Schmidt-Rottluff married the photographer Emy Frisch

• Part of the same private collection for over 100 years

• The painting’s provenance reflects Germany’s eventful history

• In the original artist’s frame



In the original artist’s frame

Find more works from the William Landmann Collection in our Modern Art Day Sale on Saturday, December 9, 2023 and in our Online Only Auction from November 15 - December 10, 2023.



**New artistic drive**

Schmidt-Rottluff spent the summer months between June and September of 1919 with the photographer Emy Frisch, who had been his wife since March 21, in the village of Hohwacht on the Baltic Sea, where the artist painted a series of important pictures, among them a self-portrait with hat or the portrait of Emy as counterpart. Other pictures that use this sandy soil as a stage for the scenes include “Juniabend” (June Evening, fig.), “Frauen am Meer” (Women by the Sea, fig.) or “Frauen im Grünen” (Women in the Green, fig.), in which he put his wife Emy along with another person, for instance the art historian and patron Rosa Schapire, at the center. But he also romantic moonlight and coastal landscapes with striding and meditating women; or as is the case here, a completely pure landscape with only the balanced and closed forms of nature, the vast dunes and the sky that leave room to breathe and space to linger in thought.

“I am not very satisfied with this summer, which provided a basis that was all too prone to severe melancholy. All the torment of the war years had such an effect that I have not yet been able to free myself from it and I found myself too weak to work. I have regained some confidence in color - that may be all”, wrote Schmidt-Rottluff from Hohwacht to his friend and collector, the art historian Wilhelm Niemeyer, on August 28, 1919. (Quoted from: Gerhard Wietek, Schmidt-Rottluff in Hamburg und Schleswig-Holstein, Neumünster 1984, p. 62.)



Karl Schmidt-Rottluff, Frauen im Grünen, 1919, oil on canvas, Collection Wolfgang Wittrock, Düsseldorf. © VG Bild-Kunst, Bonn 2023



Karl Schmidt-Rottluff, Juniabend, 1919, oil on canvas, Foundation Museum Kunstpalast Düsseldorf. © VG Bild-Kunst, Bonn 2023

**The object as the pictorial form**

This confession reinforces the melancholic impression of the nature surrounding him on a bright summer day, that the artist expresses in a harmonious color palette. Complementary contrasts in soft gradations fill the surfaces of this narrow landscape section near the Baltic Sea. The harmony between the lines and curves, the surfaces and bodies of the plants is unprecedented in his oeuvre. The elements of the landscape become pure symbols: the elongate lines of the barren branches with the striking foliage, the bordering curves of the large-leaved blue plant along with other shrubs on the edge of a green strip with a striking interior zigzag pattern, which in turn, is bordered by a rustic natural stone wall. Schmidt-Rottluff succeeded in interlocking message and means, which he expands from his repertoire of artistic means, with the surfaces in complementary colors.



Karl Schmidt-Rottluff, Landschaft mit Kastanienallee, 1919, woodcut, Städel Museum, Frankfurt a. Main. © VG Bild-Kunst, Bonn 2023

The experience gained in expressive woodcuts created towards the end of the war is helpful here: hard-edged surfaces and their complementary contrasts in black and white, which Schmidt-Rottluff transfers into an expressive surface style. This makes for an impression of spatial depth, layered landscapes reminiscent of Paul Cézanne. And yet, infinity in the picture has become finite, the sky in yellowish ochre above the stone wall is a ‚wall‘, and its color does not mean distance, it means the sun’s reflecting light. The earthly brown is occasionally projected onto the light space and the ethereal blue on the ground is pink. Will Grohmann, art historian and author of Schmidt-Rottluff’s first catalogue raisonné, sees what the French “Fauves” propagated with their paintings of color surfaces and zones: “Given that the painter integrates it properly into his artistic concept of the world, space can also be settled on the surface, color can be just symbolic, and body can be plastic. With the design, however, the number of means increases as does the certainty of their interlocking.” (Will Grohmann, Karl Schmidt-Rottluff, Stuttgart 1956, p. 24) The black contours help the neighboring colors to create a connection; However, it has nothing to do with the object or its projection, but is a painterly form that mediates between object and space, eliminates material isolation, incorporates it into the surface and creates a tiered pictorial space. Ultimately, however, the entire course of the day with morning and evening is decided in this pure landscape; an experience that the landscape and sea of the north teach, even this wonderful day is never just day. [MvL]





# HERMANN MAX PECHSTEIN

1881 Zwickau – 1955 Berlin

## Morgen am Garder See. 1929.

Oil on canvas.  
Signed (in ligature) and dated in lower right. 80,5 x 87,5 cm (31.6 x 34.4 in).

🕒 *Called up: December 8, 2023 – ca. 18.48 h ± 20 min.*

€ 140.000 – 180.000 (R/D, F)  
\$ 147,000 – 189,000

### PROVENANCE

- Private collection Southern Germany (acquired in the 1970s).
- Ever since family-owned.

### EXHIBITION

- Münchener Neue Secession, Deutsche Kunstausstellung München, Glaspalast, Munich, May 30 to early October 1930, cat. no. 1820.
- 101. Grosse Frühjahrsausstellung, Kunstverein Hanover, February 26 - April 18, 1933, cat. no. 275.

### LITERATURE

- Aya Soika, Max Pechstein. Catalogue raisonné of oil paintings, vol. 2 (1919-1954), Munich 2011, S. 403, cat. no. 1929/6 (fig.).
- Georg Jacob Wolf, Deutsche Kunstausstellung in München, in: Die Kunst für alle, vol. 45, issue 11, Aug. 1930, p. 338 (fig.).
- Leo Spik Auktionen, Berlin, 480th auction, December 6/7, 1972, p. 23, lot no. 139 (full-page illu., plate 45).

Hermann Max Pechstein’s entire artistic work is closely linked to the sea and maritime life. He spent most of his life, especially the summer months, by the sea. Pechstein visited, among others, Dangast on the Jade Bay on the North Sea (1910), the medieval fishing town of Monterosso al Mare on the Ligurian coast in Italy (1913, 1924), the Pacific island group of Palau in the South Seas (1914), and in later years the Baltic island of Usedom (1949), the Bay of Kiel (1952), as well as the North Sea island of Amrum, the fishing village of Nida on the Curonian Spit (1909-1939) and the Baltic Sea resorts of Leba (1921-1945) and Rowe (Rowy) in what was then Pomerania. The artist visited Rowe for the very first time in the summer of 1927, and would return every summer until 1933.

Hermann Max Pechstein drawing in his rowing boat „Plötz“, ca. 1930.



• **A last paradise: Pechstein spent the last carefree summers in Rowe/Pomerania between 1927 and 1933, before the dramatic political changes**

• **First exhibited and published in color in 1930**

• **In a special lighting mood and with fresh and cool colors, Pechstein shows the early morning hours on the lakeshore with the still bluish cold reflections of the rising sun**

Although Rowe was not far from the popular resort Leba, it was still quite difficult to reach, the easiest by boat and with the help of locals. For many years the town did not have proper roads or even electric light, so tourism and thus car and motorboat traffic only began to increase in the 1930s. However, Pechstein enjoyed the peace and seclusion, and was able to fully focus on his painting during his several month long stays far away from the dramatic political developments.

After an eventful spring with an exhibition at Galerie Victor Hartberg in Berlin, as well as his participations in the spring exhibitions of the Berlin Secession, the Academy of Arts in Berlin, the exhibition of the German Artists’ Association in Cologne and an exhibition of the Munich New Secession at the Glaspalast, Pechstein embarked on a trip to Rowe with his family on July 2, 1929. This summer he was particularly interested in the nearby Garder Lake (formerly ‘Gardno See’ / today ‘Jezioro Gardno’) and the surrounding landscape with the ‘Revekol’, a quite striking hill in this flat coastal area, as well as the landscape at the mouth of the Lupow (Lupawa). He spent most of his time on the lake, drawing, painting and fishing for pike. He was a member of the “Wehrfischerei” (Weir Fishermen) in Rowe, and in the present painting he also shows the wooden poles protruding from the lake to which the fishermen attached their fishing traps, the so-called “weirs”.

Pechstein recalled in his memoirs: “Early in the morning, before sunrise, I was already on the lake with my boat, captured the sunrises and then fished.” (Hermann Max Pechstein, Erinnerungen, Stuttgart 1960, p. 115) Using cool colors, Pechstein captured the atmospheric moment he experienced, the peaceful calm, the very special lighting atmosphere and the fresh temperatures of the early morning hours and makes it tangible for the observer [CH]



“Spent the past summer up at the Baltic again, an oasis, didn’t hear nor read anything about the disgusting political machine that mauls across Germany polluting the youth.”

Hermann Max Pechstein, 1930, quoted from: Aya Soika, catalogue raisonné, vol. II, p. 80.



56

# ERICH HECKEL

1883 Döbeln/Saxony – 1970 Radolfzell/Lake Constance

Vor gelbem Tuch 1908 / Schiffe im Kanal 1912.

Oil on canvas.  
Lower right signed and dated. Signed and dated on the reverse of the canvas.  
Signed (slightly faded), dated and titled on the reverse of the stretcher. 71 x 79,5 cm (27.9 x 31.2 in).

🕒 *Called up: December 8, 2023 – ca. 18.50 h ± 20 min.*

€ 400.000 – 600.000 (R/D, F)  
\$ 420,000 – 630,000

PROVENANCE

- Art trader Hanns Krenz, Berlin.
- Wolframs-Eschenbach (presumably acquired from the above after 1948).
- Wolfgang and Else Ketterer Collection, Stuttgart (acquired in 1959)
- Private collection Else Ketterer (since 1965).
- Private collection North Rhine-Westphalia.

EXHIBITION

- Brücke, Galerie Fritz Gurlitt, Berlin April 2 - 27, 1912.
- Brücke, Kunstverein, Frankfurt a. Main, 1912.
- Brücke Galerie Cometer, Hamburg, from August 20, 1912.
- Erich Heckel, Rheinischer Kunstsalon, Cologne January 1914, no. 14.
- Erich Heckel, Zur Vollendung des achten Lebensjahrzehntes, Museum Folkwang, Essen November 2, 1963 - January 5, 1964, / Kunsthalle Hamburg 1964 no. 18
- L'Espressionismo. Pittura, scultura, architettura, Palazzo Strozzi, Florence, May - June 1964, cat. no. 127
- Painters of the Brücke, Tate Gallery, London October 30 - December 6, 1964, no. 14
- Der französische Fauvismus und der deutsche Frühexpressionismus, Musée National D'Art Moderne, Paris / Haus der Kunst, Munich, January 15 - May 15, 1966, no. 158 (fig. p. 225).

LITERATURE

- Andreas Hüneke, Erich Heckel. Werkverzeichnis der Gemälde, Wandbilder und Skulpturen, vol. I (1904-1918), Munich 2017, p. 177. Cat. no. 1912-25 (fig.) and the reverse 1908-44 (fig.).
- Vogt 1912-45.

The Heckel painting offered here in the Gurlitt exhibition, Berlin 1912.  
© Nachlass Erich Heckel



• **A true gem: with a front and back side in equal quality and color**

• **Both sides from respective “Brücke” peaks**

• **Shown in important exhibitions**

• **Exhibited at Gurlitt in 1912**

• **In 1964 part of the significant show “Painters of the Brücke” at Tate Gallery, London**

• **For the first time in 60 years on public display**

Verso



Erich Heckel’s landscapes are always atmospheric images with a strong radiance. In the summer of 1912, he traveled with Siddi to the Baltic peninsula Hiddensee, where the two met E. L. Kirchner. On this trip they visited Stralsund, the oldest port city in Pomerania. Heckel shows how the approaching night reflected in the sky and on the water, with the buildings glowing and the orange quay wall as a guiding path. The steps of the person on the other side become audible in the picture. With his palette, Erich Heckel revisited works from earlier “Brücke” years, color fields in blue, orange, yellow and green, buildings and masts reflect on the water, green-blue clouds move above the scene. In the powerful, intense atmospheric picture, he transferred the colors of the “Brücke” from around 1908 to a denser and much calmer composition. Accordingly, it is little surprising that the painting was shown at Fritz Gurlitt’s “Brücke” exhibition the year it was created, followed by exhibitions in Frankfurt am Main and at Galerie Cometer in Hamburg. Two years later it featured in Heckel’s solo exhibition at the Rheinische Kunstsalon in Cologne. The series of exhibitions continued in the 1960s, when it was shown at, among others, the important exhibitions on German Expressionism in Florence and at Tate Gallery in London.

Last but not least, the painting deserves special attention because it has a precious piece on its reverse: “Vor gelbem Tuch” (In Front of Yellow Cloth) from 1908. Two figures, one undressed, one in a blue robe, sit in front of a yellow, wide-spread cloth or tent. Erich Heckel repeatedly painted on the reverse side of his canvases. One reason certainly was a lack of material, which is also true for “Vor gelbem Tuch”. Interestingly, he did not paint the reverse side of this work in white, as he did with most other canvases. “In the case of Heckel, the extent to which the portraits on the back can be classified as failed attempts is extremely controversial and must certainly be assessed separately for each of these works. The best example of this certainly is the portrait of ‚Schlafender Pechstein‘ (Pechstein Sleeping) from 1910, recovered in 1955, it is considered a main work of early German Expressionism today.” (Caroline v. Saint-George, Einblick in die Maltechnik Heckels, in: A. Hünecke, E. Heckel. Catalogue raisonné of paintings, Munich 2017) This is how “Vor gelbem Tuch” from 1908 and “Schiffe im Kanal” from 1912 are united on one canvas as two works of equal quality from respective peaks of the “Brücke”. [EH]



# ERNST LUDWIG KIRCHNER

1880 Aschaffenburg – 1938 Davos

## Alphütten und Tinzenhorn. 1919/20.

Oil on jute and cloth.  
With the estate stamp and the inscription “Da / Aa 11” on the reverse. 88,5 x 120,5 cm (34.8 x 47.4 in).

🕒 *Called up: December 8, 2023 – ca. 18.52 h ± 20 min.*

€ 600.000 – 800.000 (R/D)  
\$ 630,000 – 840,000

### PROVENANCE

- Artist’s estate (with the estate stamp on the reverse)
- Ernesto Blohm, Caracas (acquired through Georg Schmidt, Basel from the above in 1954, ever since family-owned).

### EXHIBITION

- Ernst Ludwig Kirchner. Gemälde und Graphik aus der Davoser Zeit, Kunsthaus Chur, 19.7.-19.9.1953, cat. no. 9 (titled: Blaue Alphütte vor rosa Bergen, cat. no. 9.
- Expresionismo en alemania, Asociacion cultural Humboldt, Fundacion Eugenio Mendoza, November - December 1959, cat. no. 29.
- E.L.Kirchner aus Privatbesitz, Richard Kaselowsky-Haus, Bielefeld 1969, cat. no. 15.
- E. L. Kirchner. Gemälde, Aquarelle, Zeichnungen und Druckgraphik, Kunstverein in Hamburg, December 6, 1969 - January 25, 1970, Frankfurter Kunstverein, Frankfurt am Main, February 6 - March 29, 1970, cat. no. 48, color plate 11.
- Ernst Ludwig Kirchner. Privatsammlung, Munich, Galerie Günther Franke, cat. no. 3, fig. p. 43.
- Farbenmensch Kirchner, Pinakothek der Moderne, May 22 - August 31, 2014, cat. no. 18, fig. p. 148
- Permanent loan to Bavarian State Painting Collection / Modern Art Collection at Pinakothek der Moderne (2014 - 2023).

### LITERATURE

- Donald E. Gordon, Ernst Ludwig Kirchner, Cambridge (MA) 1968 (Engl. ed.), catalogue raisonné no. 601, p. 353
- Ernst Ludwig Kirchner, photo album III, photo 318.
- E.L. Kirchner. Dokumente, Fotos, Schriften, Briefe, Museum der Stadt Aschaffenburg u.a., 1980, fig. p. 182.
- Heide Skowranek, Patrick Dietemann, Christoph Kreket and Heike Stege, “Einfacher und doch leuchtender” - Kirchners Farben, in: Farbenmensch Kirchner, ex. cat. Pinakothek der Moderne, Munich, Berlin 2014, pp. 127 - 141, fig. p. 139 and color illu. 11.



In the original artist’s frame.

- **After he had suffered a mental breakdown, the magical phenomena of nature and the peaceful mountain life helped the artist to recover and regain creative strength**

- **With a stunning palette, Kirchner captured the fleeting moment in the glowing mountains**

- **The most significant works of his ,new life’ were made on the Stafelalp**

- **Part of the same private collection for more than 70 years**

- **Since the exhibition “Farbenmensch Kirchner” on permanent loan at the Pinakothek der Moderne, Munich**

- **In the rare original frame**

### On the Way to Davos

Departing from Berlin, Ernst Ludwig Kirchner arrived the Alpine plateau for the first time on January 19, 1917. Both his mental and physical condition, despite two stays in the sanatorium in Königstein under the care of Oskar Kohnstamm, was life-threatening. “I keep getting the impression of a bloody carnival. How is it all going to end? You feel that some decision is in the air, and things go haywire. [...] I feel like the cocottes I used to paint. Mopped up, the next time gone. [...] The madness of war is unbelievable. [...] Maybe I’ll manage to get a grip on things after all. Starting over [...]”, Kirchner wrote to Gustav Schiefler, confidant and author of his catalogue raisonné of prints, in Hamburg on November 12, 1916 (quoted from: Ernst Ludwig Kirchner Gustav Schiefler Briefwechsel 1910-1935/38, ed. by Wolfgang Henze, Stuttgart and Basel 1990, no. 65, p. 83).







A month later, in December 1916, Kirchner admitted himself to the mental hospital “Asyl für Gemütskranke” in Berlin-Charlottenburg, which was run by Karl Edel. He left the clinic again in early 1917. In the meantime, the philosopher Eberhard Grisebach, a friend of Kirchner and husband of one of the Spenglers’ daughter from Davos, made sure that his mother-in-law Helene Spengler and her husband, the pulmonologist Lucius Spengler, would take care of Kirchner. The clear air, pure nature and seclusion far from the rumble of war were supposed to bring relief. But it was unusually cold in Davos, so the walks that had been prescribed were impossible for the ailing artist. On February 4, Kirchner traveled to Zurich to visit the permanent Hodler exhibition at the Kunsthaus and boarded the train back to Berlin on February 6.

#### Life in the Mountains

Motivated to “complete my cure”, as he informed his friend, the architect and designer Henry van de Velde, he came to Davos for the second time on May 8, 1917. During the summer Kirchner lived with a nurse in the “Rüesch Hut” on the Stafelalp above Frauenkirch. Although he suffered from occasional paralysis was unable to write the letters himself, he created landscapes and portraits in his new living environment that are characterized by an unbroken and strong will to carry on. But Kirchner still suffered from nightmares and anxiety attacks and could not come to rest. After a visit to Stafelalp, Henry van de Velde was able to persuade Kirchner to confide in the psychiatrist and psychoanalyst Ludwig Binswanger. From mid-September 1917 on, Kirchner spent ten months at the Bellevue Sanatorium in Kreuzlingen on Lake Constance. From his stay in the sanatorium in Kreuzlingen, Kirchner returned to Davos in July 1918 and lived in a hut on Stafelalp that Martin Schmid had made available to him; it was not until the end of September 1918 that Kirchner moved into a proper farmhouse that was part of the Müller family farm “In den Lärchen” above the “Längmatte” in Frauenkirch. Kirchner soon identified with his new surroundings, and basically lived the life of alpine dairymen and shepherds with the animals on the mountain pastures; he shot photos of landscape and the people who met him with curiosity and benevolence: the oddball from Berlin. He would stay there and settle in, set up a studio, and piece by piece moved his belongings from Berlin to Davos, eventually he and his partner Erna Schilling relocated for good. The new surroundings had a vehement influence on the artist’s life and work. He seemed to regain the sought-after inner calm that allowed the artist to paint moving and magnificent ‘portraits’ of this breathtaking mountain landscape: “Stafelalp bei Mondschein” (Stefelalp in Moonlight, Museum am Ostwall, Dortmund), “Rückkehr der Tiere” (Return of the Animals, Stafelalp, Kunstmuseum Basel) from 1919, and the present “Alphütten und Tinzehorn” are the titles of the new motifs. Kirchner worshiped the landscape, rendered homage to the simple life of the farmers and shepherds on the steep alpine meadows: a beguiling creation full of wonderful color contrasts. With the triptych “Alpleben” (Kirchner Museum, Davos) he paid tribute to the life and daily routines of the farmers around him. A setting that grounded the emotionally torn man. On July 5, 1919, he wrote to van de Velde: “I am very glad and happy to be here and to stay here, where, at least on good days, I am able to do some work and find a little peace among these simple and good people. I have fought hard to find a new way of life in this solitude, a life that allows me to continue my existence with the suffering. My days of the circus, cocottes and the society are over [...]” (Kirchner to Henry van de Velde, quoted from: Hans Delfs (ed.), Ernst Ludwig Kirchner. Der gesamte Briefwechsel, Zurich 2014, letter no. 755).



Stafelalp, 1919.

Just as it was the case in Dresden, where Kirchner made the city, his studio and the Moritzburg Ponds subject of his art, he turned his attention to night- and street life in Berlin, he also gained artistic stimuli from his new home, where he went on a “magnificent walk in the afternoon almost to the Kummeralp” (Lothar Grisebach/ Lucius Grisebach (eds.), Ernst Ludwig Kirchner. Davoser Tagebuch, Ostfildern-Ruit 1997, p. 36) instead of restlessly strolling through the Berlin streets. However, he found the transition difficult: “to render an account of the direct life around me without artificial stylization. I have to try over and over again. I start out with color fields, then I add the drawing, which is how my last Berlin pictures came about. But I have to draw so much more as I did back then. But who will take away the terrible suffering that creeps up knocks me out? All afternoon and through the terrible night. Who can take it away from me? I’ll give anything for it. [...] Anyway, no more strength for the big canvas. [...] Painting violet now excites me tremendously [...]. To be able to paint violet, red, green”, he records in his diary (ibid., p. 31). Thus alpine life on the Stafelalp, as once in Berlin the street scenes, became Kirchner’s central theme in the first years of his ‘new’ life in Davos and on the alpine pastures in the surrounding mountains.

Impressed by the nature lying in shade, Kirchner depicted the steeply rising alp with the ‘Alpine huts’, his view of the gently rolling meadows interwoven with rough rocks and the weathered wooden hut in evening light, draws the narrow path along the slope up to the nearby plateau with more huts, past a well fed by



Ernst Ludwig Kirchner, Stafelalp at moonlight, 1919, oil on canvas, private collection.



Ernst Ludwig Kirchner, House on the Stafel, 1918/19, oil on canvas, private collection.

cold running water. The light of the shady evening settles over the alpine pasture, making the wood of the hut glow in shades of violet, cobalt blue and pink, giving contour to the green of the forests and hilly meadows. The setting sun illuminates the mountain backdrop ‘Altein’ on the other side of the valley with the prominent peak Tinzehorn in a radiant evening light. The atmosphere is borne by Kirchner’s palette, still somewhat reminiscent of Berlin, the strong contrasts between blue, pink, bright yellow, dark to black green. At times, one still senses the nervous, systematically placed brushstrokes typical of the Berlin period. Kirchner increasingly forced the brushstroke into the surface, summing up nature’s details. One senses Kirchner’s struggle to translate his fascination for the new mountain world into painting, but also to ‘reinvent’ nature with his brushwork. The mountain dwellers that he photographed and whose habitat he set a monument in the early Davos landscapes became his friends. Kirchner also made photos of the Stafelalp from his summer hut, and adopted the motif for his view of the mountain village. As is the case with the paintings created in Berlin or on the island of Fehmarn, Kirchner developed his own dynamic style for the first Davos landscapes which are characterized by clear shifts in color and leaps in perspective, transferring Island and City Expressionism to Mountain Expressionism: the delicious purple, the intense cobalt blue, the contrast of blue, green and pink. Kirchner clearly developed his Davos style and moved away from the original “Metropolitan Expressionism” of the Dresden and Berlin periods.

#### Revolutionary Artistic Changes

While physical health and living conditions became more stable, his mental health also improved. Henceforth, the direct experience of the mountains took center stage in his art. The impression of the Swiss Alps led Kirchner not only to a mental stabilization, but also renewed his creativity. Kirchner was fully aware of the positive effect his new surroundings had on him, when he stated in 1919: “The good van de Velde wrote me today that I should better return to modern life. [...] That is beyond question for me. [...] I have a rich field for my creative activity here that I could hardly harvest in good health, let alone the state I’m in today. The world offers attractive spots everywhere, they just differ in appearance. Here I learn to look deeper and to explore more than in so-called ‘modern’ life, which is usually so much more shallow despite its rich outer form.” (quoted from: Lucius Grisebach, Ernst Ludwig Kirchner 1880-1938, Cologne 1995, p. 153). The tranquility of the scenery Kirchner captured in “Alphütten und Tinzehorn” is punctuated by the bright expressive colors, the energetic flow, and the exaggerated architecture of the mountain hut and the alpine meadows surrounding it. In this balance between calm and turbulence, the scenery appears as if it had been heightened to a striking psychogram. [MvL]



Ernst Ludwig Kirchner, Tinzehorn – Zügenschlucht near Monstein, 1919/20, oil on canvas, Kirchner Museum Davos.







# ALFONS WALDE

1891 Oberndorf – 1958 Kitzbühel

## Kitzbühel im Winter. 1925.

Oil on paper on cardboard.  
Signed in lower left. With two artist labels on the reverse, of which one is inscribed “Kitzbühel” and dated by the artist’s hand. 44,5 x 56 cm (17,5 x 22 in). [EH]  
The painting is registerd in the Alfons Walde Archive with the number D-LA-543.

🕒 *Called up: December 8, 2023 – ca. 18,54 h ± 20 min.*

€ 300.000 – 400.000 (R/D, F)  
\$ 315,000 – 420,000

### PROVENANCE

- Private collection Tyrol
- Private collection Austria.



Kitzbühel, ca. 1910, Photo: Franz Reisch, Heimatmuseum Kitzbühel.

Alfons Walde is the best ambassador for his homeland Tyrol, with its overwhelmingly beautiful mountain landscape around the legendary hiking and skiing resort of Kitzbühel. His pictures make a significant contribution to Tyrol’s image as a model mountain landscape. The picturesquely captured dream of the impressive winter mountain world with the wide view over the snow-covered peaks and the crystal-clear,

- **Alfons Walde captured the compelling beauty of the mountain landscape around Kitzbühel**
- **His views of the Kitzbühl mountains in winter are particularly sought-after**
- **Paintings by Alfons Walde are at, among others, the Albertina, Vienna and the Leopold Collection, Vienna**

lucid blue sky allows the observer to linger and breathe the crisp mountain air. Alfons Walde was born near Kitzbühel where he also grew up. From 1910 to 1914 he attended the Technical University in Vienna and became an architect. He started painting at an early age, so it is little surprising that he also met Egon Schiele and Gustav Klimt in Vienna. His life’s work does not only consist of his oeuvre of paintings, as his work as an architect also had significant impact, especially on Kitzbühel. His ideas are behind the construction of the Hahnenkamm mountain railway and the affiliated mountain house built in 1929. He had significant influence on the townscape as building officer of the city of Kitzbühel.

This original training as an architect allowed Walde to find a painting style that emphasized the architectural element in the compositions through the design of compact forms and clear outlines combined with the formal structure of the image area. He mastered the challenge of capturing and accentuating the spatial dimension of the mountains and to illustrate the presence of urban architecture in this environment. Walde achieved this with just a few colors and color values, which he gave a vibrant intensity with his coarse brushwork. A striking feature of Walde’s painting is the impasto, dry manner which enables him to continually create new, lively nuances of light. Above all, the sometimes harshly juxtaposed light and shadow values are what make the artist’s visual language so special. [EH]





# ARNULF RAINER

1929 Baden near Vienna – lives and works in Vienna

## Übermalung. 1957/1962.

Oil on fiberboard, in the original artist frame.  
Signed, dated “1957” and inscribed „(korrigiert 1962)“ on the reverse. Including frame: 112 x 67 cm (44 x 26.3 in). [AR]

We are grateful to the Studio Rainer for the kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 18.56 h ± 20 min.*

€ 80.000 – 120.000 (R/D, F)  
\$ 84,000 – 126,000

### PROVENANCE

- Private collection North Rhine-Westphalia.
- Private collection Southern Germany (acquired from the above in 1988).

### EXHIBITION

- Arnulf Rainer. abgrundtiefe - perspektiefe. Retrospektive 1947-1997, Kunsthalle Krems, Stift Dürnstein, May 10 - August 24, 1997 (color illu. on p. 100).

“The entirely dark picture is pefect for me, one that’s full of overwhelming silence.”

Arnulf Rainer.

Arnulf Rainer is certainly the most important artist of the Austrian post-war avant-garde. In 1950, on his first trip to Paris with Maria Lass-nig, whom he had met in Klagenfurt in 1948, Rainer met André Breton, poet, writer and most important theorist of Surrealism. Under the impression of the gestural paintings of Jean Paul Riopelle and Wols (Alfred Otto Wolfgang Schulze), the latter of whom he also met in Paris in 1950, Rainer turned away from the idea of Surrealism, which had hitherto isolated him, and moved on to abstract micro-structures. The first “overpaintings” were created around 1953, which are undoubt-edly among the most genuine, but also most controversial contem-porary contributions to art after 1945. Ultimately, they accompany his entire work.

In search of an answer to the general question regarding the path painting should take in the second half of the 20th century, Rainer believed that it was at first necessary to delve into the unconscious in the spirit of the surrealists. In order to give a new beginning a chance, a state of dissolution needed to be initiated, which – as Rainer put it – ends in a “tabula rasa”, the so-called “Auflösungen” (Dissolutions). These dissolved, atomized forms then give him an opportunity to start anew, to be covered and erased again. Next to the “Proportionen” and the “Blindzeichnungen” (Blind Drawings), Rainer made first black pic-tures like our “Übermalung” (Overpainting) as of the mid-1950s, which, like many of his works at the time, was revised again and again: “I wanted the darkness, the almost fully black picture. De-expression, permanent disguise, contemplative calm, those were the principles of my work between 1953 and 1965”, explained the artist. This way the black-in-black gains this fascinating, contrasting haptic structure. Years later, in 1978, Arnulf Rainer said about his method and approach: “As

- **Arnulf Rainer is a key protagonist of the Austrian post-war avant-garde**
- **Very early and typical overpainting from the 1950s, with the black monochrome covering almost the entire image area**
- **Through the materiality of the paint, which is applied layer by layer with gestural brushstrokes, Arnulf Rainer creates a mysterious interior structure**
- **The observer apprehends the covering of the canvas with paint as a temporal process**

already emphasized, my overpaintings are done slowly, steadily, care-fully. The great effort involved in repainting is broken down into small, gradual steps that last for years. When I started to smear over my own works and those of others in 1954, I didn’t know that a 99 percent black field could result as an image form, that such a reduction stil qualified as form, that it could be communicated to others. It was not a concept, but this path emerged step by step. The driving force behind it was the constant insufficiency with the respective black form, with the imper-fection of the surface complex that had been developed up to that point. Sometimes I was overcome by despair, I feared that I would completely lose the message of the picture. Even today I often don’t know when to stop, whether the new brushstroke makes the picture even better.” (Arnulf Rainer, in: Reste, Stuttgart and London, Stuttgart 1978)

The present “Übermalung” is a typical and magnificent overpainting from the mid-1950s, in which the black monochrome covers almost the entire image area. The artist only allows the delicate, almost erotic pink of the background to shine through in provocative contrast to the deep black in the upper left corner. Through the materiality of the paint, which is applied layer by layer onto the hardboard with gestural brush strokes, Rainer created a mysterious internal structure, a unified pic-torial space. Observers understand the covering of the canvas with paint as a temporal process. Rainer raises awareness of the time factor through his overpaintings. On the one hand, it erases most of what had been there before, and, on the other hand, it increases the idea of the possible abundance behind the color. With his “overpaintings”, Arnulf Rainer was and still is one of the most important and most controver-sial artists in Austria. [MvL]





# YVES KLEIN

1928 Nice – 1962 Paris

## Peinture d’eau et de feu (F133). 1961.

Mixed media. Smoke on cardboard, laid on panel. In the original artist frame. Signed and inscribed “le monochrome”, dated and titled “peinture d’eau et du feu”, as well as with direction arrows on the reverse. 42 x 23 cm (16.5 x 9 in).

Accompanied by a written confirmation by Rotraut Klein-Moquay from August 28, 2005. The work is registered at the Archives Yves Klein, Paris, with the number “F 133”.

 *Called up: December 8, 2023 – ca. 18.58 h ± 20 min.*

€ 100.000 – 150.000 (R/N, F)  
\$ 105,000 – 157,500

### PROVENANCE

- The Major Gallery, London.
- Galerie Bo Franzen, Paris.
- Galerie Gmurzynska, Zürich.
- Corporate Collection Ahlers AG, Herford (since 2006, acquired from the above).

### EXHIBITION

- Yves Klein. Aus der Sammlung der Ahlers AG, Modewagener, Baden-Baden, March 10 - 24, 2007.
- Nouveau Réalisme, Galeries nationales du Grand Palais, Paris, March 28 - July 2, 2007.
- Nouveau Réalisme. Revolution des Alltäglichen, Sprengel Museum, Hanover, September 9, 2007 - January 27, 2008, cat. no. 66, p. 130 (fig.) and p. 323.
- Nouveau Réalisme, Kunsthalle Krems, Krems-Stein, November 21, 2010 - February 20, 2011 (no cat.).
- ZERO und Nouveau Réalisme. Die Befragung der Wirklichkeit, Foundation Ahlers Pro Arte, Hanover, February 26 - June 26, 2016, cat. p. 78 (fig.).
- Facing the Future. Art in Europe 1945-1968, ZKM Karlsruhe, October 21, 2016 - January 29, 2017 (no fig.).

Yves Klein realizing a Fire Painting at the Gaz des France, Saint-Denis/France. © The Estate of Yves Klein / VG Bild-Kunst, Bonn 2023

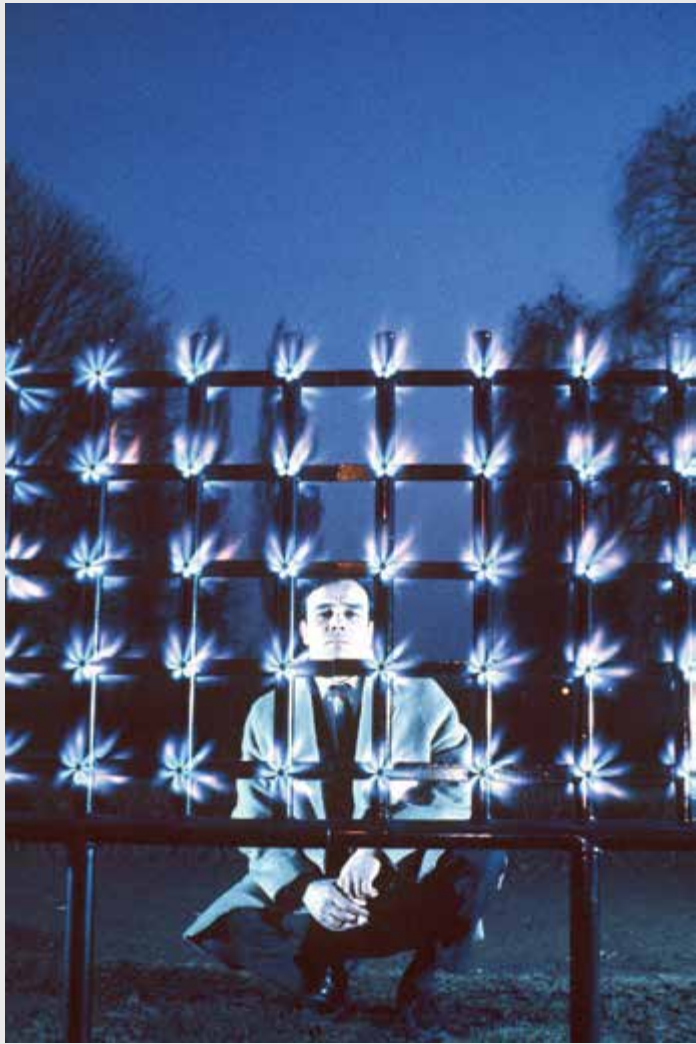


- **On his quest for a liberation from the material image, Klein created a supernatural work with fire and water**
- **From the series of ‚Fire Pictures’, created shortly before his early death**
- **In the year this work was made, the legendary exhibition “Yves Klein, Monochrome und Feuer” (“Yves Klein, Monochromes and Fire”) was shown at the Museum Haus Lange, Krefeld**
- **Comparable Fire Pictures are in the collections of international museums like the Centre Georg Pompidou, Paris, the Museo Nacional Centro de Arte Reina Sofía, Madrid, and the Hamburger Kunsthalle**

The fire pictures created between 1961 and 1962, which the art critic Pierre Restany called “the synthetic flowering of Yves Klein’s cosmogony,” are considered the works that sealed Yves Klein’s ‚apotheosis’ as an artist (P. Restany, Yves Klein: Fire at the Heart of the Void, Putnam 2005, p. 1). The fire paintings are meant to make the invisible visible. The core of his artistic work is the search for the immaterial image that goes beyond tangible physicality and thus beyond reality. The element of fire appears to him as the perfect medium for this endeavor.







Yves Klein's fire wall for the exhibition „Monochrome und Feuer“ at Museum Haus Lange, Krefeld, 1961. © The Estate of Yves Klein / VG Bild-Kunst, Bonn 2023

The origin of the fire pictures goes back to the exhibition “Yves Klein: Monochrome und Feuer” (Monochrome and Fire) at Museum Haus Lange in Krefeld in January and February 1961. This was the first and last museum retrospective in the artist’s lifetime. Here Klein presented his Fire Paintings and Fire Fountains for the first time. The legendary Fire Wall, consisting of 50 Bunsen burner nozzles, was ignited in a spectacular action on the evening of the exhibition opening, as was a Fire Fountain. With the help of the Fire Wall and the Fire Columns, he created several Fire Pictures by holding paper or cardboard into the flames. After the exhibition, the artist began to expand his experiments with the element of fire. A remarkable collaboration between art and industry began, allowing him to take his creative vision to a new level. At the test center of the French gas company Gaz de France, Klein was able to refine his technique and gain greater control over the combustion process using huge burners and a kind of Swedish pressboard with a strong durability. Under the supervision of firefighters, Klein ,painted‘ his works with a flamethrower, finding another intangible source to serve as a new kind of brush.

Control over this destructive process allowed Klein to create captivating beautiful works that incorporate the emblematic and cosmological associations of fire. “Peinture d’eau et du feu” (F133)“ is a remarkable example of how the destructive power of fire becomes a source of creative potential. The mystically shimmering matte surface appears in a deep amber hue, with two ethereal columns of smoke stretching across it. The pure Fire Paintings, like the one offered here, can best manifest the originality of his fire actions. They capture pure matter in a fleeting state of aggregation, ultimately making infinity tangible. After the Krefeld exhibition, which marked a peak in Klein’s career, Klein created a total of more than 150 Fire Paintings. In addition to the monochrome paintings, the fire paintings are the central theme of his last creative phase. [SM]

“Fire fascinates me, because it represents a memento of nature. Fire can contradict itself, so it is a universal principle of expression. It signifies justice and violence, mildness and torture, it is a human social phenomenon in a wild and pure state.“

Yves Klein, quoted from: Paul Wember, catalogue raisonné, Cologne 1969, p. 37.

*Further works from the Ahlers Collection will be offered in our Contemporary Art Day Sale on Friday, December 8, and in our Modern Art Day Sale on Saturday, December 9, 2023.*







Ohne Titel. 1976/77.

Acrylic on aluminum, 8 parts.  
Each inscribed “I” to “VIII” as well as with a direction arrow on the reverse.  
Unique object. 26,7 x 21 x 0,2 cm (10.5 x 8.2 x 0 in). Distance between the plates and the wall: 1.7 cm. Distance between the plates: 21 cm. Total dimensions: 26.7 cm (10.5 in.) x 31.5 cm (12.4 in.) x 1.7 cm (0.6 in.). [JS]

Accompanied by a certificate issued by the Blinky Palermo Estate from January 2016. The work is registered in the archive.

🕒 *Called up: December 8, 2023 – ca. 19.00 h ± 20 min.*

€ 600.000 – 800.000 (R/D, F)  
\$ 630,000 – 840,000

PROVENANCE

- Artist’s estate.
- Michael Heisterkamp, the artist’s brother.
- Private collection Germany (acquired from the above).

EXHIBITION

- Beuys + Palermo, Toyota Municipal Museum of Art, Tokyo, April 3 - June 20, 2021 / The Museum of Modern Art, Saitama, June 10 - September 5, 2021 / The national Museum of Art, Osaka, October 12, 2021 - January 16, 2022, cat. no. 52 (fig. p. 270 and detail photos p. 271).
- Hommage à Palermo, Museum Wiesbaden, May 17 - October 28, 2018, no cat. (<https://museum-wiesbaden.de/hommage-a-palermo>).

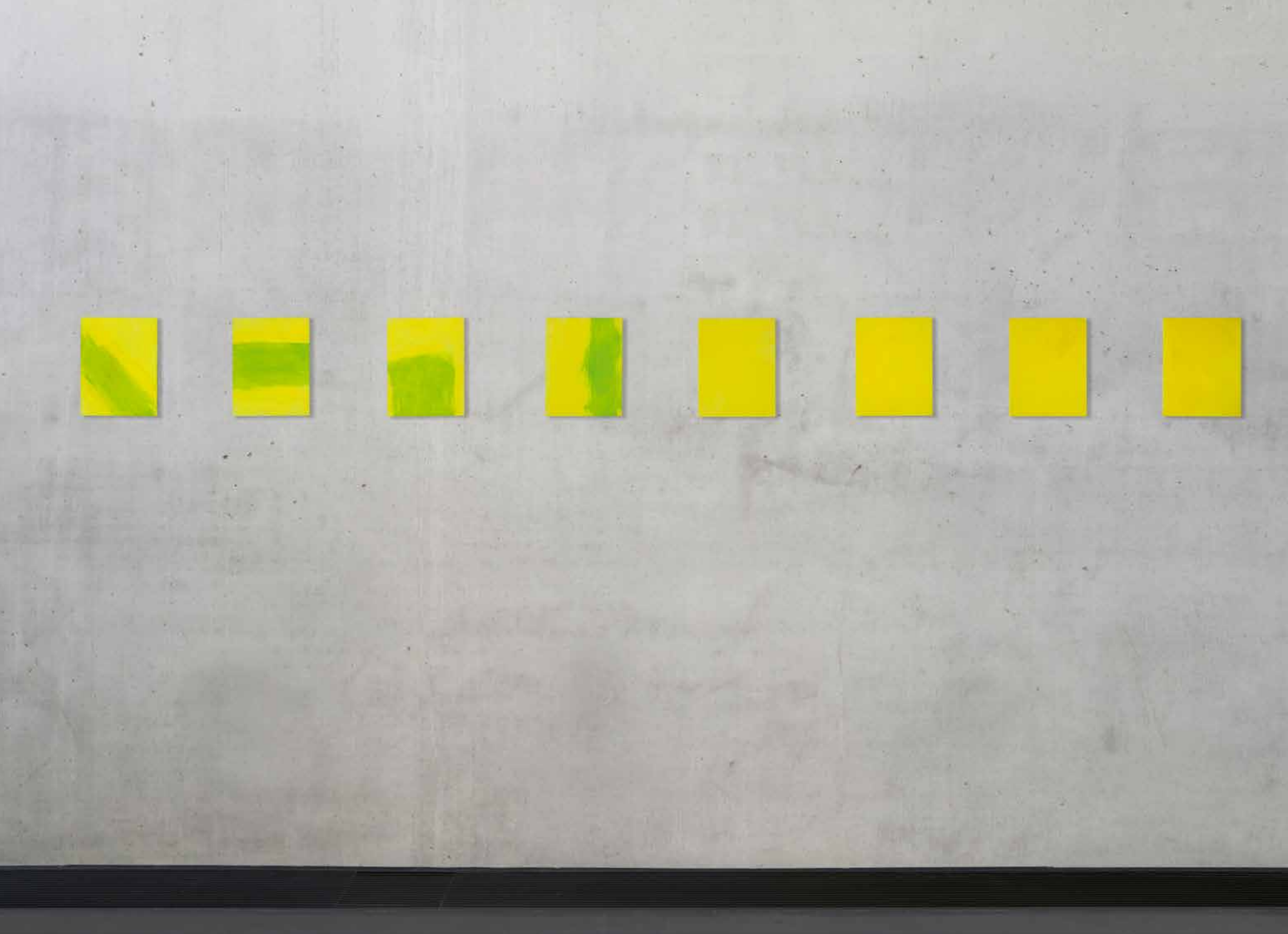
LITERATURE

- Palermo. Werke 1963-1977, ex. cat. Kunstmuseum Winterthur / Kunsthalle Bielefeld / Stedelijk Van Abbemuseum Eindhoven, Munich 1984, fig. p. 140 (photo of the work in Blinky Palermo’s studio after his death in 1977, shot by Imi Knoebel).
- Palermo - who knows the beginning and who knows the end?, ex. cat. Westfälisches Landesmuseum Münster / Kunstmuseum St. Gallen, Heidelberg 2011, p. 27 (fig.)
- Beuys + Palermo, ex. cat. Toyota Municipal Museum of Art, Tokyo, / The Museum of Modern Art, Saitama / The national Museum of Art, Osaka, Tokyo 2021, cat. no. 52 (fig. p. 270 and detail photos p. 271).

- **This is the last work by the exceptional artist who died at only 33 years, along with Richter and Polke, he was the most progressive German artist of the 1960s and 1970s**
- **Palermo’s multi-part metal pictures were made at the peak of his creativity, nearly all of them are in renowned international collections today**
- **Singular in Palermo’s oeuvre – the beginning of a new creative phase: in a free gesture and with not only four but eight parts**
- **Made between Palermo’s return from New York (1976) and his departure to the Maldives (1977), this last work was still in his Düsseldorf studio after Palermo’s death**

“In two series on small aluminum panels, Palermo had obviously begun something new. Open, permeable, almost cloudy color phenomena, as he has previously realized only as ‚drawing‘ on paper, act with reference to the solid panels. [...] A second series is even more exceptional; it consists of eight small panels painted all over with lemony yellow over white primer. The first four show broad green brushstrokes in this yellow as if blown away; the other four have no further painting. [...] There is no comparable work in Palermo’s oeuvre [...] one senses a new approach in these works, color like light, like a breeze, a liberation - perhaps.”

Erich Franz, Palermo - Freiheit des Sehens, in: Palermo - who knows the beginning and who knows the end?, ex. cat. Landesmuseum Münster / Kunstmuseum St. Gallen, 2011, p. 27.







Blinky Palermo in the legendary trendy bar of Düsseldorf called Creamcheese (1967-1976), where he worked as a bartender from 1967. © Gerhard Richter, Archiv Gerhard Richter, Köln.

#### Palermo: Non-Conformist and Progressive – Transgressing Boundaries of Form and Color

The oeuvre that Blinky Palermo created over 15 years before his sudden death at the age of 33 is small and of outstanding art-historical significance. In 1977, Palermo died on the Maldives island of Kurumba while on vacation with his girlfriend Babett. By then he had created a courageous work characterized by a stylistic and formal progressiveness that was not only formative for other remarkable artists of his generation, among them Imi Knoebel or Gerhard Richter, but also for the most outstanding artists of subsequent generations. Shortly after he had joined the class of Joseph Beuys at the Düsseldorf Art Academy in 1964, Palermo, born Peter Heisterkamp, fellow students noticed a certain likeness to the American mafia affiliated box promoter Frank “Blinky” Palermo because of his casual look with sunglasses and leather jacket, soon after everyone called him Blinky Palermo. As early as in 1964, Palermo, who had just begun to study in Beuys’ class, overcame early student experiments by creating a two meter tall, untitled , painted stick, thus creating a bold definition of his new pictorial concept in an instant. “It’s a provocation: the color acts like in a painting, but the object leaves no room for it to act as an ,image.“ (Erich Franz, Palermo – Freiheit des Sehens, in: Palermo – who knows the beginning and who knows the end?, ex. cat. Landesmuseum Münster / Kunstmuseum St. Gallen, 2011, p. 15). In 1965, he exhibited under his adopted artist name Blinky Palermo for the first time, he had his first solo exhibitions even before he completed his studies in 1967. In 1972, he took part in documenta 5 in Kassel, where, among others, the American artist Robert Ryman showed early works with monochrome structures. While Palermo’s short life was extremely intense and restless, he would never miss out an opportunity, least on a party, his work, from the beginning on, is characterized by a fascinating unity and rigor. The complex, experimental handling of form and color, which Palermo sought to liberate to the max, is typical of all of his creative phases. Palermo dislimitedated and overcame traditional painting. Palermo conceived painting and object art as one, developed new formats, created minimalist murals, and, among other things, was open to using new types of image carriers for his fabric and metal paintings, while he always had the of art and space in mind.

#### Palermo’s Final Creative Phase (1974–1977) -

##### Multi-Part Works on Metal as Both Essence and Apex of His Creation

The oeuvre that Palermo left behind in 1977 can be divided into three creative phases: In early works (1962–1967) made during his time as a student at the Düsseldorf Art Academy, Palermo began to explore the possibilities of painterly means in the form of canvas-, object- and first material images. A second creative phase spanned the years between 1968 and 1973. A period characterized by an increased minimization of the painting in his fabric pictures and his spatial murals towards pure coloring and an expansion into its surrounding space. Palermo’s central aim was to free color from its formal and material limitations of form and image support. In addition to monochrome, geometric wall designs, almost all of which are unfortunately no longer preserved today, he made “shaped canvases” and multi-part wall objects during this time. Works that show clear parallels to the contemporary work of American Minimal Art and Hard Edge. Like Frank Stella, Barnett Newman, Brice Marden or Walter de Maria, Palermo also tried to leave the formal boundaries of the classic panel painting behind in the 1960s and to explore the relationship of art and space. Palermo, who also worked as bartender in the legendary art bar ‘Creamcheese’ during these years playing pin-ball all night long, developed reduced artistic creations that - partly in giant format, partly as objects, or executed directly on the wall - interact with their surrounding space.

Then there is Palermo’s last, mature creative phase, predominantly happening in the USA between 1974 and his early death in 1977. Our work on aluminum is a prime example from this period. It is the last work that Palermo created before leaving for the Maldives. The formally and stylistically completely new, 8-part work is documented by photographs that Palermo’s friend Imi Knoebel shot in his Düsseldorf studio immediately after Blinky’s death. After he had returned from New York, Palermo took over the premises on Harkottstrasse from his artist friend Gerhard Richter in 1976. Palermo’s last creative phase constitutes the apex of his work, it is the sum of everything that had been made before. Palermo almost exclusively created multi-part works, among them his first multi-part paintings on steel and on thin aluminum panels that seem to float in front of the wall. In these extremely rare multi-part works on metal, which today are considered his most important works, Palermo for the first time succeeded in staging the intrinsic value of the color in maximum



Gerhard Richter, Blinky Palermo, Sigmar Polke and Konrad Lueg (from right) in front of the display window of the exhibition „Demonstrative 1967. Hoyland, Lueg, Palermo, Polke, Richter, Ruthenbeck, Twombly“ by Gallery Heiner Friedrich at Studio DuMont Schauberg, Cologne 1967.



Palermo’s studio in Düsseldorf, 1977, photographed by Imi Knoebel immediately after Palermo’s death. On the walls next to Palermo’s „To the people to New York City“, among others, the present 8-part work on the floor below the windows. © VG-Bild-Kunst, Bonn 2023

freedom from the wall and the picture support through the hardness and impermeability of the image carrier. In these works, of which the series “To the people of New York City” (1976/77, Dia Art Foundation, New York) with a total of 40 aluminum panels with strictly geometric, flat compositions in cadmium red, yellow and black is considered the highlight, Palermo took his efforts to break down the boundaries of color to the extreme and dared to do something completely new, both in terms of technique and form. This bold step was formative for the later work of Imi Knoebel, Gerhard Richter and Günther Förg. The precisely defined sequence of picture and wall can be understood as a rhythm that links colored surfaces and immaterial space. Palermo found inspiration in American jazz music, especially in the work of Thelonious Monk and Stevie Wonder. Palermo took part in the XIII Biennial in São Paulo in 1975 with metal pictures. In 1976 - directly before the present work was created - Palermo staged a multi-part work at the German

Pavilion at the XXXVII Venice Biennale. Palermo had reached the peak of his creativity.

Looking back at the first Palermo exhibition at Galerie Heiner Friedrich and Dahlem in Munich (1966), Franz Dahlem emphasized the completely new character of Palermo’s art: “And then we had the exhibition, and it was so different from our 15 previous ones. Palermo had his things sent to Munich through a shipping company. They were all over the gallery, still unpacked. Some of them were multi-part works that we would never have been able to install on our own. Because we had no idea that a work of art could be made of several parts, that simply didn’t exist at that point. [...] They weren’t altar pieces, but rather monochrome or abstract works made up of several parts.” (from: Digne M, Marcovicz (ed.), “To the people...” Sprechen über Blinky Palermo, Cologne 2003, p. 118f.).





Robert Ryman, *Classico 5*, 1968, acrylic on paper (12 pieces), Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2023



Gerhard Richter, *Clouds* (2 parts), 1982, oil on canvas, Museum of Modern Art, New York. © Gerhard Richter 2023

**An 8 Part Metal Work of Floating Lightness and Sensual Freshness - the Start of a New Phase Before Palermo's Early Death**

"With two series on small aluminum panels, Palermo started something new. Open, permeable, almost cloudy color phenomena, which he previously only realized as ‚drawings‘ on paper, act in relation to the solid panels. [...] A second series is even more unusual; it consists of eight small panels, all of which are painted in lemony yellow over a white primer. The first four show broad green brushstrokes in the yellow, appearing like blown away, while the other four do without additional painting. [...] There is no comparable work by Palermo [...] the observer gets the idea that these works are borne by a new approach, by luminous color, by an effortless liberation - perhaps." (Erich Franz, in: Palermo - who knows the beginning and who knows the end?, ex. cat. Westfälisches Landesmuseum Münster / Kunstmuseum St. Gallen, 2011, p. 27) The character of these eight color plates is floating and extremely delicate, which, in their finely orchestrated sequence, merge into a wonderful color sound that allows the spiritual power of color to be experienced. The lemony yellow that is applied all over the white ground appears as if it had fleetingly drifted away; on the first four panels it is crossed by broad brushstrokes in soft green, in which the horizontal, vertical and diagonal structure of the previous, strictly geometric works developed from Malevich's Suprematist painting and American Hard Edge can still be seen. It is precisely through the juxtaposition of these panels with the four monochrome ones that the feeling of a tense emptiness arises, of the awareness of the absence

of form, which on the lemon-yellow panels appears to have slipped out of the format section. This cut-out and subtle disbalance creates a compositional movement of color, seemingly captured in a fleeting moment. Placed on thin aluminum panels floating in front of the wall, the materiality of the image carrier appears to dissolve and the color, emancipated from the background, connects with the surrounding space. The sequence of picture and wall, precisely defined by Palermo through the numbering on the reverse, creates an optical rhythm that links colored surfaces and immaterial space. To date, Palermo's works on aluminum have predominantly been in four parts; this work is his first and last eight-part work. The painting of the American Robert Ryman certainly provided key inspiration for this rhythmic multi-part creations, and, above all, for the completely non-representational monochrome art, which became increasingly important in the late and final work by Palermo. Ryman and Palermo participated in *documenta 5* in 1972, and his works, which are based on the flow, must have become even more important for Palermo during his stay in America (1974–1976). Palermo could have hardly documented his turn towards a new expression better than he did in the gentle and yet powerful present work. Unfortunately, we do not know today what would have followed and how Palermo's artistic development would have continued. The young artist never returned from his trip to the Maldives.

The present multi-part work is the last work by the exceptional talent and was in his Düsseldorf studio after Palermo's death. Immediately after his arrival in the Maldives, Palermo mentioned a green-yellow, multi-part work to his girlfriend Babett: "We went [...] to the hotel. We lay down on the bed and Blinky told me about his trip, the stopover in Karachi, about the great human disappointments that he had experienced in the last few days. He talked about the fact that he had just painted a green-yellow, multi-part picture for me. And he graphically described the visit of Franz Dahlem. Afterwards "We felt better and went to the sea. Blinky wore trunks that had dollar bills on them." (Babett Scobel, in: Digne M. Marcovicz (ed.), "To the people..." Sprechen über Blinky Palermo, Cologne 2003, p. 46). This also corresponds to the courageous new artistic approach, because Palermo had met Babett only in 1976. After he and his wife Kerstin had broken up, he dared to make a brave new start in a relationship with her. It is therefore not surprising that the dynamism, spontaneity and lightness of this last work by Palermo show clear parallels to his series of works on paper "Happier than the Morning Sun (to Stevie Wonder)" (1975, at, among others, Tate Modern, London) which was made in New York. What would have followed in Palermo's work can only be assumed; our 8-part painting, liberated from all formal rigor, is the powerful beginning of a new chapter.

However, the question that is discussed by Palermo experts as to whether Palermo's final work may have not been completed must remain one of the mysteries that surround Palermo, just like the exact cause of Palermo's sudden death on the Maldives island of Kurumba. Did he plan to work it over after his return? This question will have to remain unanswered, because the lack of a signature alone does not provide any indication of this, since Palermo sold many unsigned works, both directly or through Galerie Heiner Friedrich, while most of the signed works - as is the case with many artists - usually were only signed for sale or when they were given to the gallery. Would he have had added anything to the present work after his return from the Maldives? We don't know, and Palermo himself probably wouldn't have answered this question with certainty before he left. "Who knows the beginning and who knows the end" (1976) is the telling title of one of his late, multi-part works on paper and Palermo could not have chosen a better title for his entire oeuvre, which is characterized by an open work process that "can be perfect, although all forms appear unfinished, and conversely, Palermo repeatedly painted over pictures that appeared to be finished." (Erich Franz, in: Palermo – who knows the beginning and who knows the end?, ex. cat. Westfälisches Landesmuseum Münster / Kunstmuseum St. Gallen, 2011, p. 27). Even Palermo's sudden, far too early death at the age of only 33, which brought an abrupt end to the present work and the entire oeuvre, ultimately fits in with a fascinating artistic work that, both individually and in its entirety, defies all rationality. It evades regularity and planning and to this day captivates us with its unique aura.

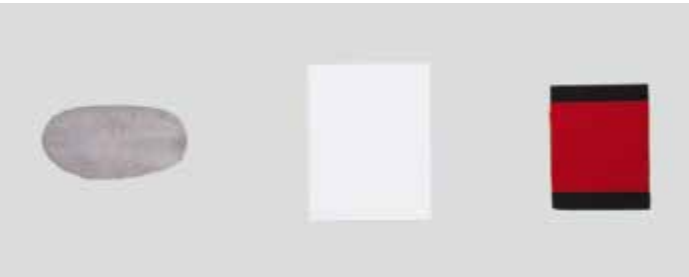




3 days before traveling to the Maldives. Blinky Palermo in the Beginning of February 1977. Photo: Benjamin Katz. © VG Bild-Kunst, Bonn 2023

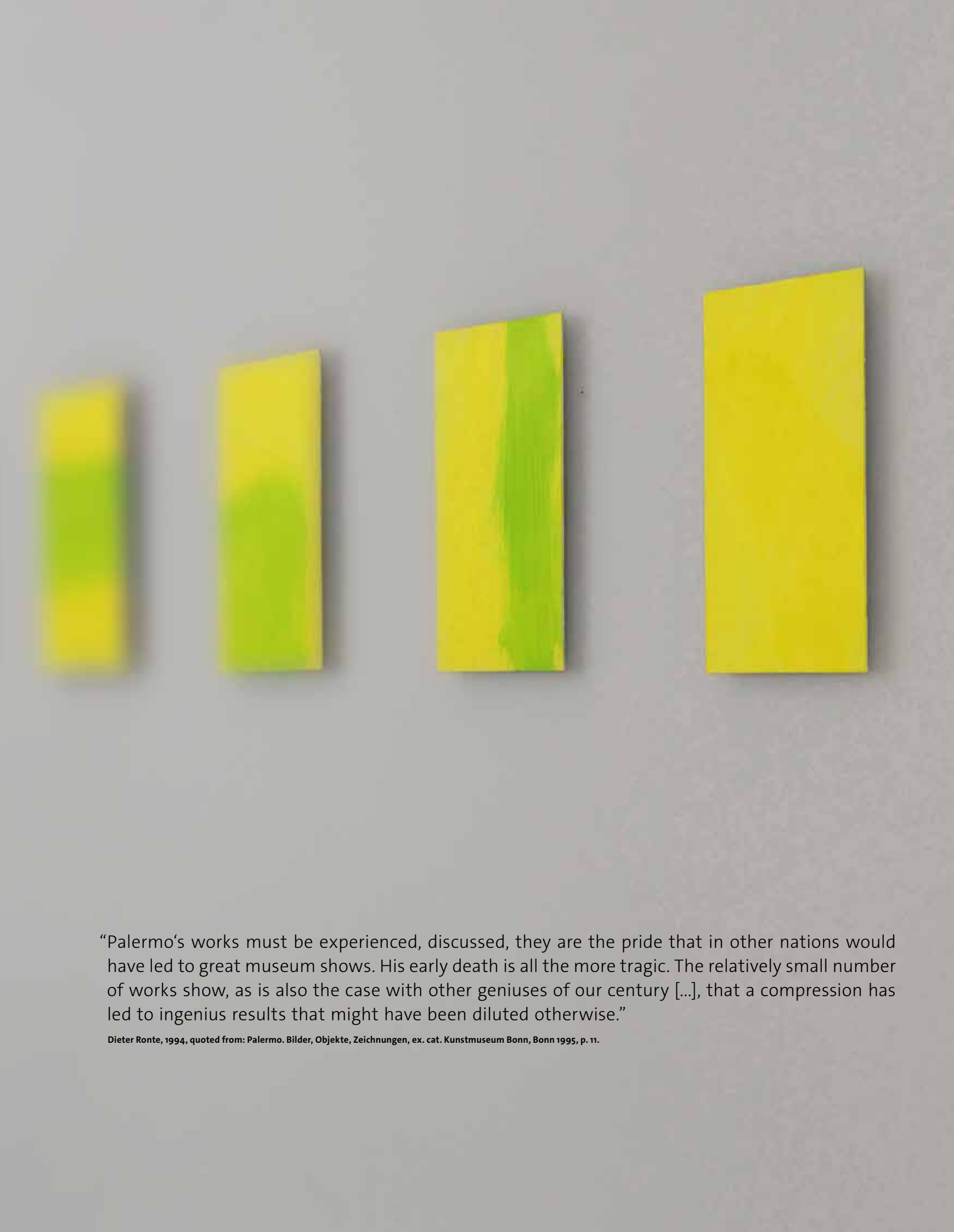
### The Palermo Myth – So Much More to Come ...

Today Palermo and his work are an internationally renowned myth. He was an exceptional talent that died far too early; his non-conformity and enormous creative power made for a potential from which so many significant things could have come. Our powerful, liberated, multi-part work just marked the beginning of a new work phase and is therefore, along with only one comparable four-part work in yellow (part of a German private collection), the only work that provides a hint at what could have followed. The art dealer Franz Dahlem, a close friend of the artist as of 1964, emphasized that his time had not yet come, that he was tragically ahead of his time and ahead of what society could hand art-wise: “That’s why we have this tragedy in Germany that our important artists often die at a young age. People then say that he died in World War I, or Palermo died in Sri Lanka because of something. People then wonder why, because of drugs or something like that. Jimmy Hendrix or Janis Joplin died because they overdosed – that’s all nonsense! They were taken away again [...] because society couldn’t handle them [...].” (quoted from: Digne M. Marcovicz (ed.), “To the people...“ Sprechen über Blinky Palermo, Cologne 2003, p. 127). [JS]



Blinky Palermo, To J. Beuys, 1964-1976 (unfinished), acrylic on canvas and aluminium, MKM Museum Küppersmühle für Moderne Kunst, Duisburg /Germany, Sammlung Ströher. © VG-Bild-Kunst, Bonn 2023

Blinky Palermo, 4 White Forms (4 panels), 1975, acrylic on aluminium, Museum of Modern Art, New York. © VG-Bild-Kunst, Bonn 2023



“Palermo’s works must be experienced, discussed, they are the pride that in other nations would have led to great museum shows. His early death is all the more tragic. The relatively small number of works show, as is also the case with other geniuses of our century [...], that a compression has led to ingenious results that might have been diluted otherwise.”

Dieter Ronte, 1994, quoted from: Palermo. Bilder, Objekte, Zeichnungen, ex. cat. Kunstmuseum Bonn, Bonn 1995, p. 11.



62


KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 1988.

Oil on canvas.  
With several signatures, dated “1988” and inscribed with a direction arrow and a dedication dated October 24, 1989 on the reverse. 125 x 180 cm (49.2 x 70.8 in).  
[AR]

The work is listed at the Studio Katharina Grosse, Berlin, with the archive number “1988\_1014M”. We are grateful for the kind support in cataloging this lot.

 *Called up: December 8, 2023 – ca. 19.02 h ± 20 min.*

€ 80.000 – 120.000 (R/N, F)  
\$ 84,000 – 126,000

PROVENANCE

- Private collection Germany
- Private collection Switzerland (acquired from the above in 2005).

- .....
- **Very early work that testifies to the artist’s great potential**
  - **Her special paint application is already used as method for this work**
  - **This early picture reveals its production as a physically straining process**
  - **Large-size works from the 1980s are extremely rare on the international auction market**
  - **Currently, Katharina Grosse is honored in the grand show “Warum Drei Töne Kein Dreieck Bilden” (November 1, 2023 April 1, 2024) at the Albertina in Vienna**
- .....



The present work was created in 1988, when Katharina Grosse was still master student of Gotthard Graubner in Düsseldorf. It is an early work by today’s so successful artist who has found her own artistic expression over the years. She initially studied under Norbert Tadeusz, who was intensively occupied with color as an object in his figurative works, at the Münster Art Academy. In Düsseldorf in the 1980s, Grosse discovered non-representational painting that focused on the interactions of colors. At that early time producing a picture was already a physically intensive

process for the artist. She uses her brush to transfer body movements into her painting. “I studied performance with Ulrike Rosenbach for six months. When I returned to painting, I was more aware of what the body does in front of the canvas before it leaves traces on it”, explained Katharina Grosse, emphasizing why her painting has such a rousing effect on its observers (quoted from: ex. cat. Farbe absolut. Katharina Grosse. Gotthard Graubner, Küppersmühle Duisburg, 2019, p. 81). The superposition of the colors that remains visible, a central element of her approach,

is already hinted at in our early work and opens up the temporal aspect in the pictorial space. At the end of the 1990s, the spray gun finally became her preferred tool and would radically change her work method, and ultimately helped her to achieve great success. Her decision to devote herself entirely to color, at a time when painting was declared dead and new media such as photography and video art dominated the art scene, was also borne by her strong persuasiveness and her courage to put projects that seemed impossible at first into practice. Grosse’s art is

loud and present, it is not afraid of new twists and is therefore full of surprises. It is the starting point for an almost infinite number of ways of giving color a stage. The artist herself says: “I think color is amazing; it’s not linked to space, to locality, or to objecthood. It’s not linked to any kind of specific hierarchy. Nobody can tell me that yellow is more important than green [.] It’s more what it is not and that’s why I think it gives me so many possibilities.” (Katharina Grosse, quoted from: Stephanie Buhmann, Berlin Studio Conversations, Berlin 2017, p. 242f.). [AR]



63


# GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Grün-Blau-Rot. 1993.

Oil on canvas.  
Butin 81. Elger 789-61. Signed, dated and inscribed “789-61” on the reverse, as well with the stamped inscription “Edition for Parkett No. 35” on the stretcher. 30 x 40 cm (11.8 x 15.7 in).

Published by the art magazine Parkett, Zürich (edition of issue no. 35, March 1993).

 *Called up: December 8, 2023 – ca. 19.04 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

PROVENANCE

- Parkett, 1993.
- Collectio Dr. Helmut Schäfer, Cologne.
- Private collection Berlin.

EXHIBITION

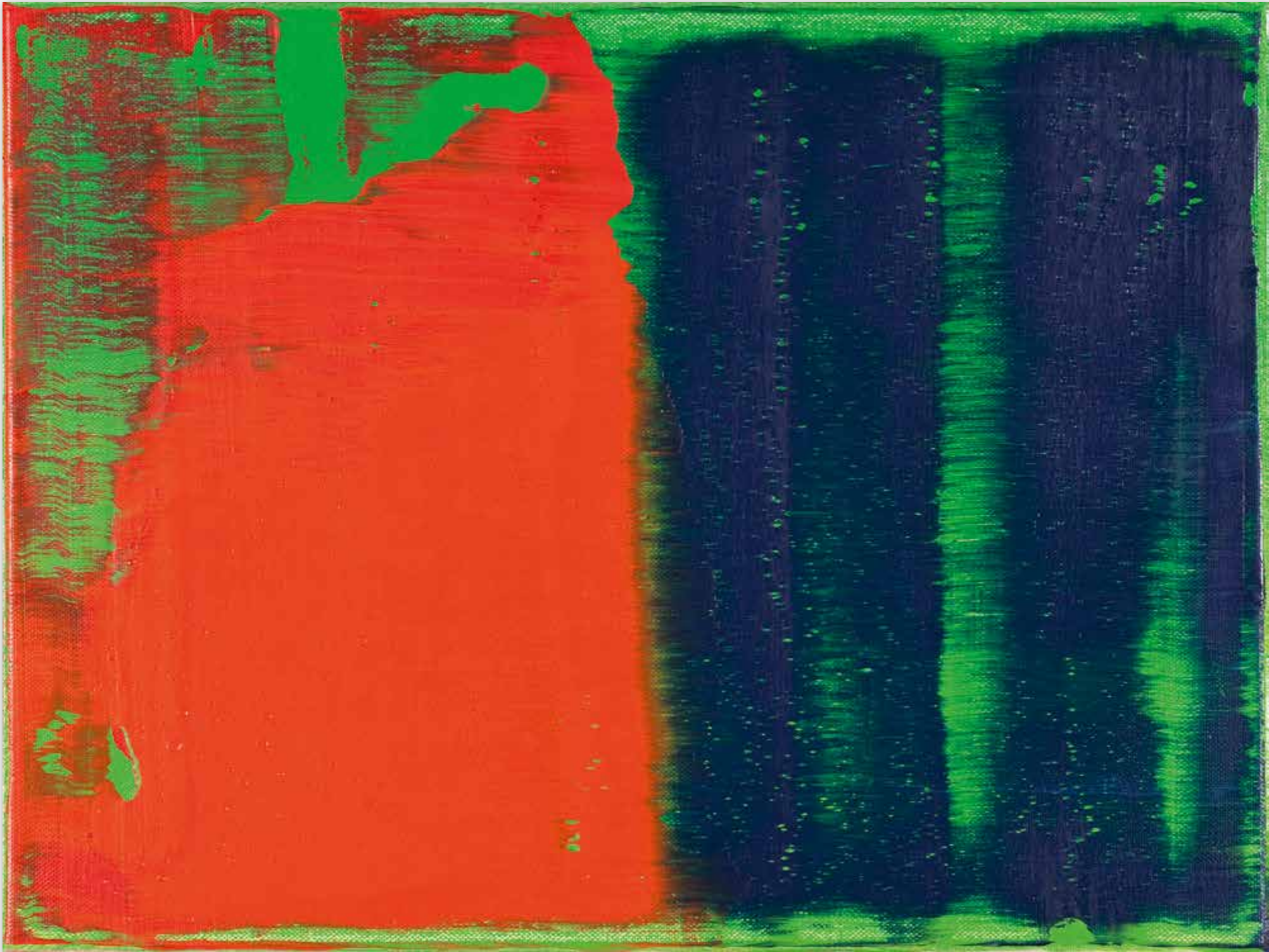
- Silent & Violent: Selected Artists’ Editions, MAK Center for Art and Architecture, Los Angeles, USA, March 19 - Augus 31, 1995.
- Collaborations with Parkett: 1984 to Now, MoMA, New York, USA, April 5 - June 5, 2001.
- Beautiful Productions: Parkett Editions since 1984, Irish Museum of Modern Art (IMMA), Dublin, June 21 - October 28, 2002.
- Parkett - 20 Years of Artists’ Collaborations, Kunsthau Zürich, November 26, 2004 - February 13, 2005.
- 200 Artworks - 25 Years, Artists’ Editions for Parkett, 21st Century Museum of Contemporary Art, Kanazawa (Japan), September 4 - September 26. 2009
- Gerhard Richter. Edizioni 1965-2012 dalla Collezione Olbricht, Fondazione Sandretto Re Rebaudengo, Turin, 2013.

LITERATURE

- Dietmar Elger, Gerhard Richter. Catalogue raisonné, vol. 4: 1988-1994, Ostfildern 2015, no. 789-16.
- Hubertus Butin, Gerhard Richter. Editionen 1965-2013, Cologne 2014, no. 81.
- Parkett Art magazine, no. 35, 1993, in collaboration with Gerhard Richter (color illu. on p. 98).
- Galerie Ludorff: 40 Jahre 40 Meisterwerke, Düsseldorf 2015, p. 97.
- Dietmar Elger, Gerhard Richter. Catalogue Raisonné 1988-1994, vol. 4 (no. 652-1 to 805-6), Ostfildern 2015, cat. no. 789-45, pp. 524/525 (with color illu. p. 524, installation view).
- Folkwang Museum (ed.), Gerhard Richter: Die Editionen, Essen, 2017, p. 58.
- Hubertus Butin, Gerhard Richter. Unikate in Serie / Unique Pieces in Series, Cologne, 2017, pp. 136-137.

- .....
- **Unique object**
  - **Richter redefined abstract painting with the use of the squeegee**
  - **The artist makes chance a principle of creation**
  - **The series “Grün-Blau-Rot” is among his most sought-after works**
- .....

Gerhard Richter’s “Abstract Pictures” were created from 1976 onward and form the most extensive group of works in his oeuvre by numbers. In addition to drawings, watercolors, paintings and spatial installations, editions make up a key part of his work. The numerous prints, photo editions and, last but not least, editions of oil paintings are not a kind of ‚special form of artistic expression’ in Richter’s oeuvre, as it has been the case with many other artists since the mid-1960s. Owing to the various media that Richter uses, they are part of his encyclopedic system of pictorial methods. A common feature of his works from different genres is the integration of the principle of chance, which he makes both tool and method. This method gives Richter the freedom to step back as a subject and leave material and color be the determining force, an ap-



proach that decisively determined his artistic creation. “By accepting chance as the proceedings that go far beyond my imagination, beyond all understanding in general, I am assuming the role of someone who can only react to it, but who can still make something out of it in spite of all powerlessness, so far reaching that it no longer is coincidence. And then you have a new coincidence. „ (Gerhard Richter, quoted from: Kers-tin Küster, Farbe und Schichtung. Abstrakte Bilder 1986-2005, in: Gerhard Richter. Abstraktion, ex. cat. Museum Barberini, June 30 - October 21, 2020, p. 173) The edition “Grün-Blau-Rot” is also subject to this principle. The title states both the three colors and the order in which Richter applied them to the small individual canvases for the Swiss art magazine “Parkett”. The artist covered the primed canvas with the squeegee in a

strong green, then covers the result with a very dark blue, followed by the bright red. Of course, Richter weights the color fields, gives preference to an almost balanced red-blue composition and creates an inspired il-lusion of space and thus a value for the composition. Richter has been working with the squeegee since the late 1970s. The squeegee is a narrow piece of plastic the artist uses to distribute the paint on the canvas. Depending on the application of the paint, it usually leaves thin, smooth-ly warped layers of paint that replace or even exclude the individual brushstroke. With the use of the squeegee, Richter developed an inde-pendent technique; the result opened up unimagined possibilities of a purely formal structure inherent in the picture, with which Richter rede-fined the subject of abstraction in painting. [SM]



64

LAURA OWENS

1970 Euclid/Ohio – lives and works in Los Angeles/California

Untitled. 1995.

Oil and acrylic on canvas.  
Signed on the reverse of the folded canvas. 305 x 244 cm (120 x 96 in).

🕒 *Called up: December 8, 2023 – ca. 19.06 h ± 20 min.*

€ 120.000 – 160.000 (R/D, F)  
\$ 126,000 – 168,000

EXHIBITION

- Rosamund Felsen Gallery, Santa Monica, 1995 (with a label on the reverse)
- Painting Invitational, Regen Projects, Los Angeles (CA), February 25 - March 28, 1995.

Laura Owens is one of the most important contemporary artists in the USA. Born in Ohio and living in Los Angeles, she is deeply concerned with the questions of space in the image and the image in space. In this beautiful early work, the form of expression of space determines the image. A diverse ‚open space‘ opens up. On the one hand, the space depicted seems confined; as if looking into a room. A yellow space opens up, defined by non-existent perspective boundaries. Only a few randomly placed objects define the idea of space. A playful red something made of circles in the upper left, in the top right corner there is a staircase-like structure. It is not clear what these things represent. At the bottom, the contour line of the green area defines the space, it has a blotchy red coin showing a female head on it, finally, a black circle in the yellow area in right appears like a hole. The green area could be a floor, but it could also be a spacethat is open at its bottom.

Laura Owens began her training on the US East Coast at the Rhode Island School of Design, where she received a very well-founded classical education. However, questions of contemporary art were not discussed; she describes her teachers as largely influenced by the Bauhaus. As a counterpoint and extension, she then moved to the California Institute of Arts in Valencia/Los Angeles, where she focused on Minimal and Conceptual Art. It is important to her to find a way to abstraction through her formal practice that creates an emotional and psychological connection.

- **At the age of 29, Laura Owens was awarded the renowned Baloise Art Prize at Art Basel**
- **Shortly afterwards, she had solo shows at the Gardner Museum Boston and the Museum of Contemporary Art Los Angeles**
- **Numerous solo exhibitions at international museums followed, most recently: Cleveland Museum of Art, Dallas Museum of Art, Museum of Contemporary Art Los Angeles and Whitney Museum of American Art New York**
- **Her works are in major public collections like the Art Institute of Chicago, Center Georges Pompidou Paris, Metropolitan Museum of Art New York, Museum of Modern Art New York and Tate Modern London**
- **The highly acclaimed early work is extremely rare on the international auction market**
- **Represented by Gisela Capitain, Cologne**

Her themes are highly complex. Laura Owens makes an approach through examining space; to this days, she has continued to develop this topic in many different ways. The pastel tones of a girlish palette place this discussion in an airy, weightless setting. The paintings appear friendly, despite the fundamental question they address. Our painting was made at the beginning of the development. Her work received great recognition in the USA from early on. In 2003, she exhibited at the Museum of Contemporary Art, Los Angeles (CA), in 2006 at the Kunsthalle Zurich, and in 2007 at the Bonnefanten Museum, Maastricht, to name just a few. Most recently, in 2021, the Cleveland Museum of Art, Cleveland (OH), dedicated the solo exhibition “Laura Owens: Rerun” to the artist. [EH]





65

GÜNTHER FÖRG

1952 Füssen – 2013 Freiburg

Ohne Titel. 2005.

Acrylic on canvas.  
Signed and dated in upper left. With a label inscribed with the work number “WVF 05.B.0237” on the reverse. 195 x 165 cm (76.7 x 64.9 in). [JS]  
We are grateful to Mr Michael Neff of the Estate Günther Förg for the kind confirmation of this work’s authenticity. The work is registered in the estate’s archive with the number WVF.05.B.0237.

🕒 *Called up: December 8, 2023 – ca. 19.08 h ± 20 min.*

€ 250.000 – 350.000 (R/D, F)  
\$ 262,500 – 367,500

PROVENANCE

- Galerie Hetzler, Berlin (directly from the artist).
- Private collection Germany (acquired from the above).

Günther Förg’s work is an homage to color, an incessant attempt to bring out its own life and its almost infinite richness of variation through ever new combinations. His paintings almost effortlessly bring together the seemingly disparate on the canvas, combining elements of Concrete Art with gestural components: Geometric rigor meets expressive spontaneity, a calculated system meets the spontaneous intuition of the application of paint. Förg, whose paintings up into the 1980s were, if at all, based on rough construction sketches and had only a single layer of paint, described the intuitive-spontaneous process of creation of his works in an interview with Siegfried Gohr as follows: “There is, for example, no refuse in the paintings, also not in the lead paintings, because, if necessary, I make decisions very intuitively; for example, lets say I paint something in curry, but if it doesn’t work at all, I’ll just put a violet next to it and save the picture.” (G. Förg, quoted from: G. Förg in an interview with Siegfried Gohr, Cologne 1997, p. 41).

- **Förg’s large-format grid paintings are fascinating testimonies to his intuitive creative process and count among the highlights of his oeuvre**
- **Powerful composition that gains its particular strength from the luminosity of the color and the contrast of surface and structure**
- **Beautiful example of Förg’s masterful play with the adaptation of art historical traditions: In the “Grid Pictures” series, Förg was intensively occupied with the late work of Edvard Munch, and adapetd motifs and gesture in abstracted form**
- **In 2014, Museum Brandhorst, Munich, presented a first posthumous retrospective of the artist’s work, followed by exhibitions at the Stedelijk Museum, Amsterdam, and the Dallas Museum of Art in 2018, as well as the grand retrospective show at the Long-Museum in Shanghai in 2023**







Whether in his serial works, his grid paintings, lead paintings, or later large format works, Förg's painting happens in one go, the pictorial event must be realized in just one layer of painting. Again and again, Förg's painting seeks stylistic confrontation with other artists. In addition to influences from pre-war abstract modernism, Constructivism and Suprematism, the work of the early deceased Blinky Palermo was formative for the art student Förg in the 1970s. Later, American Action and Color Field Painting, such as the paintings of Willem de Kooning, Clifford Still, and Barnett Newman, became new sources of inspiration. Förg adapts and transforms what he sees, thus repeatedly harnessing new impulses in terms of color or form for his own multifaceted work. In the 1990s, Förg found decisive inspiration for the large-format grid paintings, of which our radiant composition is a prime example, in the grid-like or criss-cross linear structures in watercolors that Paul Klee had made since 1913. In these works, Klee took the decisive step towards a superimposition of linear, sign-like structures and a background of color fields. Since 1914, the cross has found its way into Klee's watercolors and, as in "Teppich der Erinnerung" (1914, Paul Klee Foundation, Bern), finally became the all-determining sign in front of a fund of abstract structures, for which the colorful carpets and wall hangings he had seen in Tunisia certainly provided decisive impulses. In Förg's "Gitterbilder", these art-historical impulses, which were so important for the development of abstract painting, are transformed and alienated by placing grid structures and luminous color surfaces next to one another rather than on top of one another, as Klee did, and staging them in a monumental format. Klee's works are small and graphic, while Förg's creations are monumental and painterly. In his famous grid paintings, Förg achieved an enormous color impact and strength, which he solely gained from the luminosity of the color and the contrast of surface and structure.

"A Fragile Beauty explores the work of a rebellious artist whose oeuvre embodies a critical, witty, yet rigorous and penetrating critique of the canon of modern art."

Stedelijk Museum Amsterdam, exhibition "Günther Förg. A Fragile Beauty", May 26 - October 14, 2018.

In 2014, Museum Brandhorst, Munich, presented a first posthumous survey of the artist's work. This was followed in 2018 by the retrospective "Günther Förg. A Fragile Beauty," which was on view at the Stedelijk Museum, Amsterdam, and the Dallas Museum of Art. Förg's paintings are in numerous international museum collections, including the Museum of Modern Art, New York, and the Pinakothek der Moderne, Munich. [JS].



Exhibition view „Günther Förg. A Fragile Beauty“, Stedelijk Museum, Amsterdam, 26. May-14. Oct. 2018. © Estate Günther Förg, Suisse / VG Bild-Kunst, Bonn 2023





ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

In Blockformen. 1953.

Oil on canvas. With another composition from 1953 on the reverse.  
Signed and dated in lower left. Once more signed and dated on the reverse. 100 x 110 cm (39.3 x 43.3 in).  
For this work Nay used an old inscribed stretcher. The original reverse side, discarded and overpainted by the artist, was posthumously recovered in 1990. [AR]

🕒 *Called up: December 8, 2023 – ca. 19.10 h ± 20 min.*

€ 200.000 – 300.000 (R/N, F)  
\$ 210,000 – 315,000

PROVENANCE

- Dr. Wickert, Berlin.
- Private collection Berlin
- Private collection North Rhine-Westphalia.
- Private collection Switzerland.

LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay. Catalogue raisonné of oil paintings, vol. II: 1952-1968, Cologne 1990, no. 694 (with illu. in black and white).
- Villa Grisebach, Berlin, auction 71, June 4, 1999, lot 71 (fig.)
- Christiane Meixner, Scheibchenweise, in: Weltkunst, Feb. 2022, no. 195, S. 40 (illu.).

- **A special work in the artist’s oeuvre: canvas painted on both sides at the transition from the ,Rhythmic Pictures’ to the ,Disk Pictures’**
- **“In Blockformen” is characterized by the spirit of the ,Disk Pictures’, the artist’s key creative phase**
- **The reverse side conveys the optimistic spirit in Cologne after the war, as well as the power of the New Music by Pierre Boulez, Luigi Nono, Karlheinz Stockhausen and others**
- **Works painted on both sides are extremely rare**

History often tries to divide artistic creation into phases, to find categories, to draw boundaries and, based on this, to assert hierarchies. All of this may facilitate perception, however, the blurred borders between the catgories refuse to be structured. The works made exactly aling these blurred lines - as is the case with Ernst Wilhelm Nay - are among the most exciting pictorial inventions in his entire oeuvre, as they appear vibrantly new and convey a restless search that, with each completed picture, already bears the spirit of future creations. “Pictures come from pictures,” is a well-known phrase that Nay coined. His works from the 1930s already contain the compositional rigor of his late work. The disk, after which the famous work phase from 1954 onward was named, also had an important compositional function in the 1930s. The same is true for the eye. It is unanimously believed that Nay only conceived the round shape in the 1960s, however, there are numerous works made 20 years prior that already hint at the key future element.





Aurel Scheibler's catalogue raisonné of oil paintings mentions "In Blockformen" (1953) as the third from last work in the series of the "Rhythmic Pictures", so it might as well be viewed as the first work in the series of the "Disk Pictures" (1954-1962). An amorphous background, typical of his works from the early 1950s, in ochre, black, blue and red is broken up by a dominant white. The white, which seems to radiate from the background of the picture, simultaneously forms another pictorial level and creates depth effect. The real protagonists of the picture, however, are the white, dark blue and light blue disks on the foremost level, which have penetrated the compact color like shooting stars and are spread across the image area like harbingers of the new phase.

The work reveals even greater significance when looking at its back, as we find a second likewise signed picture there, which might have been created just a little earlier and can be clearly identified as a "Rhythmic Picture". Just as it is the case with "In Blockformen", the white breaks through an abstract color surface of red, brown, blue and green. Instead of the disks, there are black line structures with a rhythm reminiscent of the importance of music in the early Cologne years. Like no other work, these two paintings on one canvas offered here represent Nay's transition to the "Disk Pictures", which would make him one of the most important German artists of the 20th century. [SN]

Verso





GERHARD RICHTER

1932 Dresden – lives and works in Cologne

Rhombus. 1998.

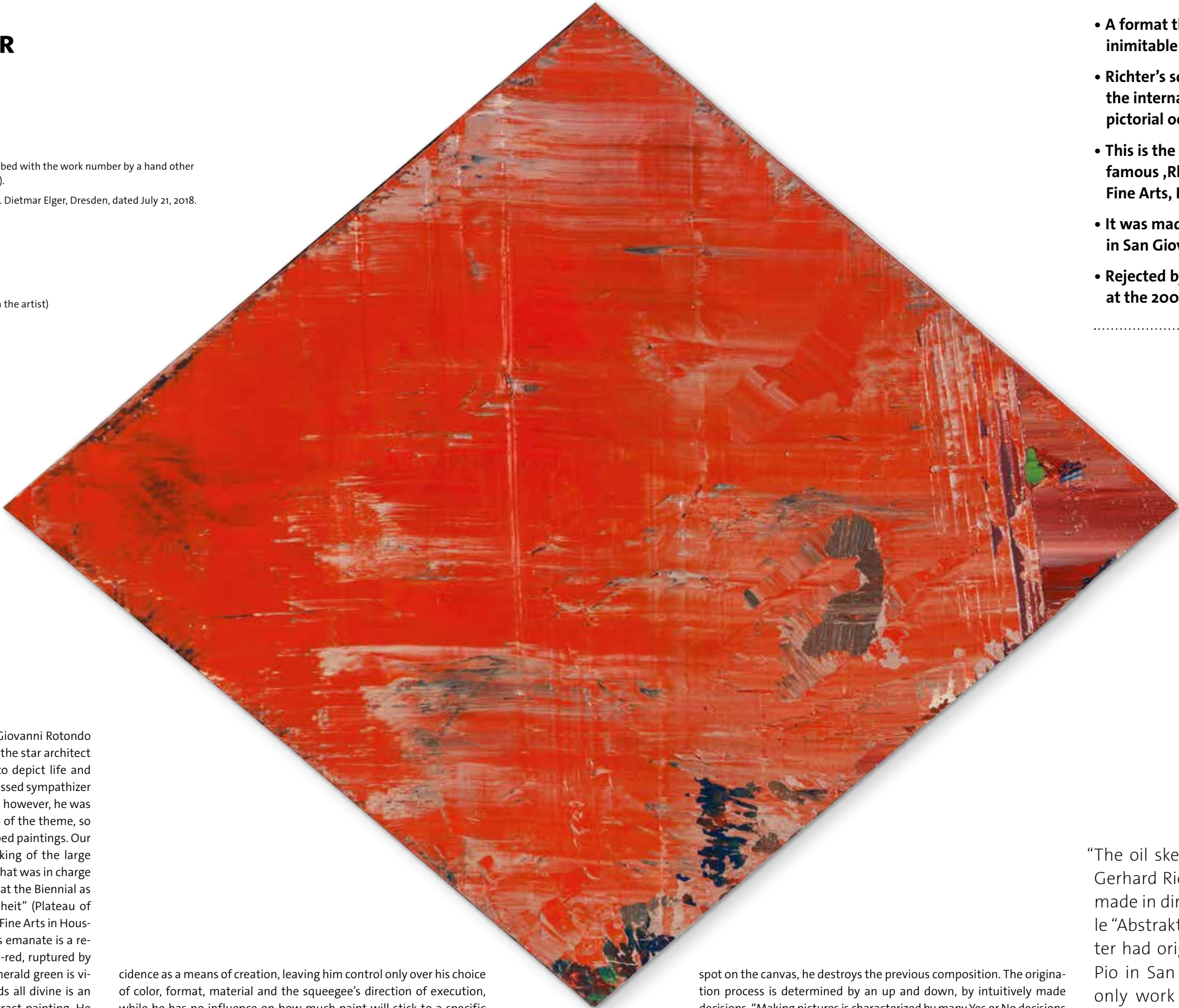
Oil on panel.  
Elger 850-13. Signed and dated on the reverse, as well as inscribed with the work number by a hand other than that of the artist but on his behalf. 24 x 28 cm (9.4 x 11 in).  
Accompanied by a written confirmation of authenticity by Dr. Dietmar Elger, Dresden, dated July 21, 2018.

🔊 *Called up: December 8, 2023 – ca. 19.12 h ± 20 min.*

€ 250.000 – 350.000 (R/D, F)  
\$ 262,500 – 367,500

PROVENANCE  
· Private collection Southern Germany (acquired directly from the artist)  
· Private collection North Rhine-Westphalia.

LITERATURE  
· Dietmar Elger (ed.), Gerhard Richter:  
Catalogue Raisonné, volume 5, 1994-2006, no. 850-13.



The pilgrimage church San Pio da Pietrelcina in San Giovanni Rotondo was built between 1991 and 2004 after the design of the star architect Renzo Piano. In 1997, Gerhard Richter was invited to depict life and stigma of St. Francis for this church. Richter, self-confessed sympathizer of the Catholic Church, was interested in the project, however, he was not capable of executing a figurative representation of the theme, so he delivered a work group of six abstract rhomb-shaped paintings. Our small-size work was created in context of the making of the large rhombs. The works were rejected by the committee that was in charge of the church’s decoration. In 2001 they were shown at the Biennial as part of the theme exhibition “Plateau der Menschheit” (Plateau of Mankind) and eventually acquired by the Museum of Fine Arts in Houston/Texas. The mystical sacral aura that these works emanate is a remains of their history of origin. The dominant blood-red, ruptured by streaks of gray and royal blue, even a tiny spot of emerald green is visible. The intangible, mystically veiled that surrounds all divine is an attribute that also applies to Gerhard Richter’s abstract painting. He realizes this effect by means of the squeegee, a technique he conceived in the mid 1980s. This tool allows him to integrate the aspect of coin-

cidence as a means of creation, leaving him control only over his choice of color, format, material and the squeegee’s direction of execution, while he has no influence on how much paint will stick to a specific part of the canvas. The painting process is characterized by coincidence and destruction, because once Richter puts the squeegee at a different

spot on the canvas, he destroys the previous composition. The origination process is determined by an up and down, by intuitively made decisions. “Making pictures is characterized by many Yes or No decisions and one Yes decision at the very end of it.” (Gerhard Richter, quote from: Dietmar Elger, Gerhard Richter. Maler, 2018, p. 349) [SM]

- A format that is unique for Richter, executed in his inimitable squeegee technique
- Richter’s squeegee-made “Abstract Pictures” are the internationally most sought-after works in his pictorial oeuvre
- This is the only existing preparatory work for the famous ‚Rhomb Cycle‘, which is at the Museum of Fine Arts, Houston, Texas
- It was made for the church San Pio da Pietrelcina in San Giovanni Rotondo, designed by Renzo Piano
- Rejected by the church committee, it was shown at the 2001 Venice Biennale

“The oil sketch “Ölskizze, Rhombus (850-13)“ by Gerhard Richter is a true gem. The picture was made in direct connection with the six-part cycle “Abstraktes Bild, Rhombus (851/1-6)“ that Richter had originally created for the church Padre Pio in San Giovanni Rotondo in Italy. It is the only work in existence that anticipates the rhomb-shaped works.“

Dietmar Elger, director of Gerhard Richter Archive, Dresden



68

SEAN SCULLY

1945 Dublin – lives and works in Königsdorf and Berlin, Barcelona and New York

Ingrid. 2007.

Oil on aluminum.  
Signed, dated “12.25.07” and titled on the reverse. 71 x 81,5 cm (27.9 x 32 in).

🕒 *Called up: December 8, 2023 – ca. 19.14 h ± 20 min.*

€ 200.000 – 300.000 (R/D, F)  
\$ 210,000 – 315,000

PROVENANCE  
· Private collection Southern Germany (acquired directly from the artist in 2008).

- The year this work was made was the year that the artist used aluminum as image carrier for his sensual and complex painting for the first time
- Owing to the surface’s matte glossy materiality, the painterly flow, the warm and earthen palette and the color fields’ agility, the artist created a work with an almost sculptural effect
- In the variety of red nuances shown here, Scully plays with the expressiveness of warm colors
- Works from the same year are at, among others, the Centre Georges Pompidou in Paris, the Albertina in Vienna and the Kunstmuseum Bern

**Stripes in Layers**  
Sean Scully’s fascinating oeuvre, which covers a period of more than 50 years, is dominated by polychrome compositions of vertical and horizontal stripes of different widths and lengths, as well as rectangular color fields that fill image areas divided into rectangles. Scully’s first work step is the segmentation of the area that is to be painted, a precise arrangement of stripes and color fields. From an almost infinite wealth of compositional possibilities, Scully divides the rectangular shape of the image area into several smaller rectangular elements. In his later works, the structure is much less strict: the lines are not drawn with a ruler but by hand. Using a broad brush, Scully then applies his paint in numerous, overlapping and sometimes impasto layers, a method that led to a variety of red nuances in the work offered here: owing to the covert underpaintings, no two red hues are the same. Blue, grey-green, light yellow, violet and brown are the colors underneath the surface, colors that shimmer through in narrow stripes at the blurred borders and transitions between the individual color fields, making the entire image area vibrate and full of life. “There are no simple colors in my work... there are no whites, no reds. Colors are always subverted by the colors underneath, so when you’re looking at something you’re never quite sure what you’re looking at” (Sean Scully quoted in: Hossein Amirsadeghi and Maryam Homayoun Eisler, Eds., Sanctuary: Britain’s Artists and their Studios, London, 2011, p. 112).





“I’m about to start using metal panels (aluminum). I love canvas and wood, but to apply an old medium (oil) onto a contemporary metal will break the feeling of nostalgia and that is what I find fascinating.“

Sean Scully, September 5, 2007, quoted from: Kelly Grovier (ed.), Inner, Berlin 2018, p. 224.



Our work in its undercoated state, before the next layer of paint was applied.

The final state of our painting.

### From Canvas to Aluminum

Sean Scully’s concept of art has not changed much over the years, although his painting is subject to constant development. After his first artistic experiments with ‚floating‘ aluminum panels protruding at right angles from the wall in the 1990s, the artist discovered metal as an unusual, contemporary material in 2007 for his surface-based paintings. In contrast to canvas, the harder, smooth aluminum resists the slight ‚breathing‘ of the paint because it lies on the surface and, unlike it is the case with canvas, is not absorbed by the image carrier. In combination with the gentle shine of the oil paint, the metallic surface gains a completely new aesthetic appeal: Depending on the incidence of light, the expressiveness of the respective colored areas and their surface properties change. and, in conjunction with the warm colors used here, create an extremely sensual opulence.

### “Full of emotion”

In the work offered here, Scully goes a step further than in previous works from the 1990s. The framework barely holds the composition: the black color surface gives the representation support, but the individual color bars have different lengths, the edges are blurred due to the broad brushstrokes, here and there the artist uses his tools a little ‚too early‘ or a little ‚too late‘, so that the application of paint contradicts the previously conceived geometric division of the image area in a very sensual way. Any severity and rigidity must give way to smooth transitions, a particularly painterly style and the energy and emotions the artist releases while painting. “I am convinced that abstraction exists and always has existed to embody deep emotion”, explains the artist (quoted from: Kelly Grovier (ed.), Inner, Berlin 2018, p. 104) Inspired by Abstract Expressionists such as Mark Rothko, Scully found his own, distinctive visual language, a deeply felt, poetically charged abstraction: “Newman tried to make a space that was spiritually charged, and that is what I tried to do in my work too.“ (S. Scully, in: Florence Ingleby (ed.), Sean Scully. Resistance and Persistence - Selected Writings, London 2006, p. 90)

Ai Weiwei also mentions this emotional aspect of Scully’s painting: “You could see his expression and passion in every piece, and that is something that has never changed. His works have always been full of emotion, and you can see clearly where intention and form intersect.“ (Ai Weiwei, in: Kelly Grovier (ed.), Sean Scully. Bricklayer of the Soul, Ostfildern 2015, p. 55). [CH]





69

# IMI KNOEBEL

1940 Dessau – lives and works in Dusseldorf

Rot-Weiss. 1991.

Acrylic on wood.  
Signed and dated on the reverse. 250 x 170 x 8,5 cm (98.4 x 66.9 x 3.3 in). [JS]

🕒 *Called up: December 8, 2023 – ca. 19.16 h ± 20 min.*

€ 120.000 – 150.000 (R/D, F)  
\$ 126,000 – 157,500

PROVENANCE

- Galerie Fahnenmann, Berlin.
- Private collection Northern Germany (acquired from the above).

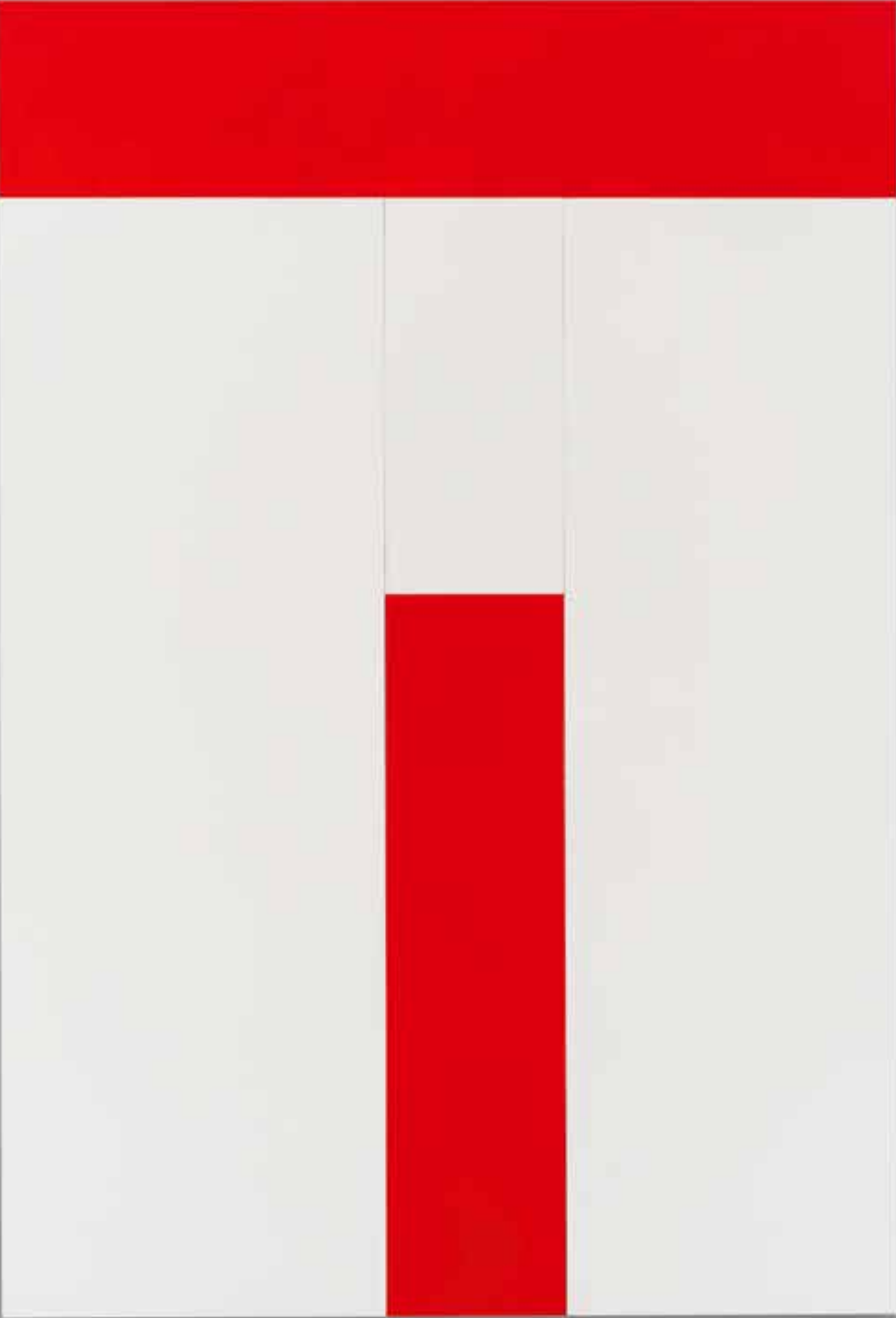
“Imi Knoebel counts among today’s most radical and most consequent abstract artists [...] in his work, radicalness and consequence form a balanced unity that is constantly put to the test.”

Zdenek Felix, quoted from: Imi Knoebel. Retrospektive 1968-1996, ex. cat. Haus der Kunst, Munich 1996, pp. 291f

- **Monumental unique object with an impressive spatial presence**
- **With his brushstroke, Knoebel adds a fascinating “painterly flesh tone” to the red and white protruding wooden parts**
- **In his famous series “Rot-Weiß”, Knoebel pushed the principle of reduction and variation to new extremes**
- **Fascinating symbiosis of calm balance and disbalance**
- **Recently, Knoebel’s works were shown in “Imi Knoebel. Green Flag” at White Cube, Hong Kong, (2023) and in the exhibition “Balance” at Hamburger Bahnhof Nationalgalerie der Gegenwart, Berlin, (2022)**

A serial working method and constant experiments with modulation are particularly typical of Imi Knoebel’s extremely systematic artistic work. At times, the artist assembles his geometric compositions from colored foil strips, often developed from the basic shapes of rectangles and squares, or even transfers this working method into the third dimension by painting on aluminum rods or - as in the present case - on wooden surfaces constructed with a spatial depth. Formally, Knoebel opts for a fragmented portrait format in “Rot-Weiss”, the parts of which are not only contrasting in color but are also spatially accentuated by seams. This way Knoebel achieves a maximum increase of the intrinsic value of the color in this work. At the same time, the artist subtly structures the surface with the brushstrokes. Brushes and paint cover the smooth surface of the wood in a layer of color and style, a painterly flesh tone. In his famous series of works “Rot-Weiss” Knoebel explored a multitude of possible variations and associations in portrait format. This minimalist joy of modulation and the free play with the partly representational associations also characterize the three-part portfolio “Rot-Weiss”, in which Knoebel explores this wealth of variation in the form of collaged color silkscreens. Our unique piece on wood, which was created in the context of this work complex, transfers this creative play with modulation into a monumental format and the play with figurative associations, which always resonates indirectly, is not left out in our composition either, since in Knoebel’s rectangular modulations - no matter what color they come in - like it is the case with contemporaneous series of works “Portraits” and “Grace

Kelly” - the idea of a stylized face usually also resonates. Even in our radically reduced giant format “Red-White”, our sense of vision tries to work according to known criteria and so when we look at it for a long time, we inevitably get the feeling of having a stylized face in front of us with a red mouth that has slipped from the horizontal to the vertical. This subtle balance of tense disbalance and calming symmetry characterizes the present composition in a decisive way, in addition to its enormous spatial and tactile presence. Knoebel’s radically abstract creations, be they two- or three-dimensional, always have the square or rectangle as a starting point, from which Knoebel starts with his artistic enthusiasm for the almost infinite range of variations of abstract formations. This way the Beuys student Knoebel has repeatedly created radically new things that are always based on the intrinsic value of the color. When asked about the idiosyncratic contrast between the wild artistic actions of the early years and the enormous rigor of the artistic expression he had attained, Knoebel once said: “An important part of this was the Russians, the Russian movement around Malevich... at that time this book ‘The objectless world’. We were fascinated by the Black Square. For us, that was the phenomenon that completely captivated us.” (quoted from: Imi Knoebel. Retrospektive 1968-1996, ex. cat. Haus der Kunst, Munich 1996, p. 279). In addition to Malevich and the constructivist painting, Knoebel’s color and variation-based work was also decisively influenced by Jawlensky’s famous “Meditations” and the groundbreaking oeuvre of his early deceased fellow artist Blinky Palermo. [JS]





# ERNST WILHELM NAY

1902 Berlin – 1968 Cologne

## Rot in Rot II. 1965.

Oil on canvas.  
Signed and dated in lower right. Stretcher twice inscribed “Nay - Rot in Rot - 1965” and with a direction arrow. 162 x 149,5 cm (63.7 x 58.8 in). [SM]

🕒 *Called up: December 8, 2023 – ca. 19.18 h ± 20 min.*

€ 350.000 – 550.000 (R/D, F)  
\$ 367,500 – 577,500

### PROVENANCE

- Private collection.
- Galerie Michael Werner, Cologne.
- Private collection North Rhine-Westphalia.

### EXHIBITION

- Ernst Wilhelm Nay. Malerier-Akvareller, Holst Halvorsens Kunsthandel, Oslo, October 30 - November 28, 1965, cat. no. 13.
- E.W. Nay, Galerie Günther Franke, Munich, from September 3, 1965, cat. no. 10.
- Ernst Wilhelm Nay. Bilder und Grau-Aquarelle 1965/1966, Galerie Der Spiegel, Cologne, from March 18, 1966, cat. no. 4 (with remains of the gallery's label on the reverse).
- E.W. Nay, Württembergischer Kunstverein, Stuttgart, November 12 - December 25, 1966/ Akademie der Künste, Berlin, January 13 - February 12, 1967/ Städtische Kunsthalle, Mannheim, March 4 - April 16, 1967, cat. no. 61 (with two exhibition labels on the reverse).
- E.W. Nay. Neue Bilder und Gouachen, Museum des 20. Jahrhunderts Schweizer-garten, Vienna III, April 15 - May 15, 1967, cat. no. 58, photo on p. 31.
- E.W. Nay, Mary Boone Galleries, New York, 2012/ Michael Werner Gallery, New York, 2012 (with the gallery's label on the reverse).
- Ernst Wilhelm Nay. Bilder der 60er Jahre, Michael Werner Kunsthandel, Cologne, November 11, 2017 - January 13, 2018, cat. no. 4.

### LITERATURE

- Aurel Scheibler, Ernst Wilhelm Nay, catalogue raisonné of oil paintings, vol. II: 1952-1968, Cologne 1990, no. 1144.

According to Ernst Wilhelm Nay, “pictures come from pictures”. With this maxim, the artist underwent yet another, in this case final, stylistic change in his long life as a painter. He took up a new rhythm that he, in a formal sense, skilfully tied in with previous works. While the “Eye Pictures” were still full of spatial elements, expressivity and representational association, Nay’s “last” pictures, on the other hand, seem simplistic, light and yet complex and spontaneous at the same time. “At the height of his artistic experience, Nay subjects his painting to a final clarification,” said Elisabeth Nay-Scheibler in 1990. “It leads to a radical simplification of his formal language and the reduction of his palette to just a few colors. Full of vitality and with an extreme discipline, he takes the risk of giving up expressive structures of the ‚Eye Pictures‘, which he had taken to painterly perfection. In his vision, he gained the freedom to bring the essence of his art to fruition through reduction. Clearly defined spindle shapes, chains of round or oval disks, arches and color bands are spread across the image area in vertical direction. The vertical emphasis creates an impression of a seemingly unlimited, transitory sequence of movements. The pictures suddenly emanate a meditative calm.” (Nay-Scheibler in: E. W. N., catalogue raisonné of oil paintings, volume II, 1952-1968, Cologne 1990, p. 282) In addition to spatial elements such as the remaining hint of the eye motif that is characterized by a fully executed expressivity, vegetal and

• **From the important transition period from the eyes to the spindle shapes characteristic of his later pictures**

• **Concentration of form and color in timeless perfection**

• **Nay plays with the formal repertoire of his oeuvre and brings it into a new pictorial form**

• **Shortly after its creation, it was shown in many important international exhibitions**

anthropomorphic forms, spindle shapes, chains, oval disks, colored bands and arched shapes appear. Elements that Nay rendered in accordance with his theoretic requirements for chromatic painting, reducing his formal language to a minimum, he demands of himself: “The surface must be elevated to form through color”. Nay developed a new palette towards cool mixed colors, at times in bold combinations, such as the dominant red that covers the center of the canvas in the present work, on its left edge Nay’s yellow asserts itself with an eye paraphrase once more staged in a red of accidental volatility. And on the right edge, Nay places a ball chain that runs from top to bottom, meandering with alternating blue and yellow semicircles. The black dot in left acts like an exclamation mark that balances the composition.

With this step, the palette also changed. “It is worth a life to advance so far that the real color picture can emerge and the color sounds in a way that, without any special intention on the part of the artist, human things become visible, human and creaturely things in a new, unknown formulation”, said the artist. (E.W. Nay. Lesebuch. Selbstzeugnisse und Schriften, Cologne 2002, p. 297). A characteristic feature of the late, mostly strictly square pictures is the idea of a composition extending beyond the picture’s edges into the wide space of our existence. An extension of the clear condensed forms, the beginning of an expansive and dynamic,



never-ending equation of an ornament. “A colorist is a painter who thinks through color and perceives things through color,” said Nay in his last published essay “Meine Farben” from 1967. The works from Nay’s last years of creativity show, as in the present work, a special condensation of color and form that culminates in the highest possible tension. “The flatness is of such great importance to Nay, because he finds a disruption of their directness and sensual charisma in every perspective spatiality of the colors”, said the seasoned expert Elisabeth Nay-Scheibler about the few selected colors, which, with their strong intensity and clear ex-

pression, underline the message of Nay’s late work. (Nay-Scheibler in: E. W. N., catalogue raisonné of oil paintings, volume II, 1952-1968, Cologne 1990, p. 282). Nay took the liberty to realize the essence of his art through reduction in a new vision of an absolute painting. He increases the luminosity and transparency of his color through bold simplification. Every internal drawing is sacrificed to an arithmetic organization of the color. The great 20th century colorist Ernst Wilhelm Nay transformed the previous expressiveness into a cool, confident simplicity, characterized by a meditative calm and order. [MvL]



ANDY WARHOL

1928 Pittsburgh – 1987 New York

Friedrich II. 1986.

Silkscreen in colors. Synthetic polymer on canvas.  
Signed and dated on the reverse. 214 x 183 cm (84.2 x 72 in).

🕒 *Called up: December 8, 2023 – ca. 19.20 h ± 20 min.*

€ 500.000 – 700.000 (R/N, F)  
\$ 525,000 – 735,000

PROVENANCE

- Galerie Michael Haas
- Galerie Hans Mayer, Düsseldorf
- Onnasch Collection(1987)
- Private collection Southern Germany.

EXHIBITION

- Neues Museum Weserburg, Bremen (permanent loan) with a label on the reverse.
- Originale echt falsch, Neues Museum Weserburg July 25 - October 24, 1999, color illu. p. 160
- Celebrities. Andy Warhol und die Stars. Sammlung Marx und Leihgaben. Hamburger Bahnhof. October 3, 2008 - January 11, 2009, p. 47.

- Unique work on canvas in an unusual format
- Another copy of this large-size color silkscreen on canvas is in the Museum Würth, Künzelsau
- Created a year before the artist’s unexpected death
- Iconic motif: from an icon of German painting he created an icon of pop art in a mega format

“You see, to pretend something’s real, I’d have to fake it. Then people would think I’m doing it real.”

Andy Warhol, in: Martin Schwander (ed.), Andy Warhol Paintings 1960-1986, p. 31





Germany was of particular importance to Andy Warhol in many regards: In 1967, Rudolf Zwirner organized the artist's first solo exhibition in Germany at his Cologne gallery, familiarizing the country with Pop Art and promoting the young art movement that was so closely linked to an American imagery to important private collections. It would be an exaggeration to claim that the recognition Warhol received through this very exhibition paved the way for his transatlantic triumph. In fact, people in Germany in the 1960s were able to perceive the radical artistic meaning of the appropriation of American advertising and media images different and earlier, because they had not been confronted with these images on a daily basis from their childhood on.

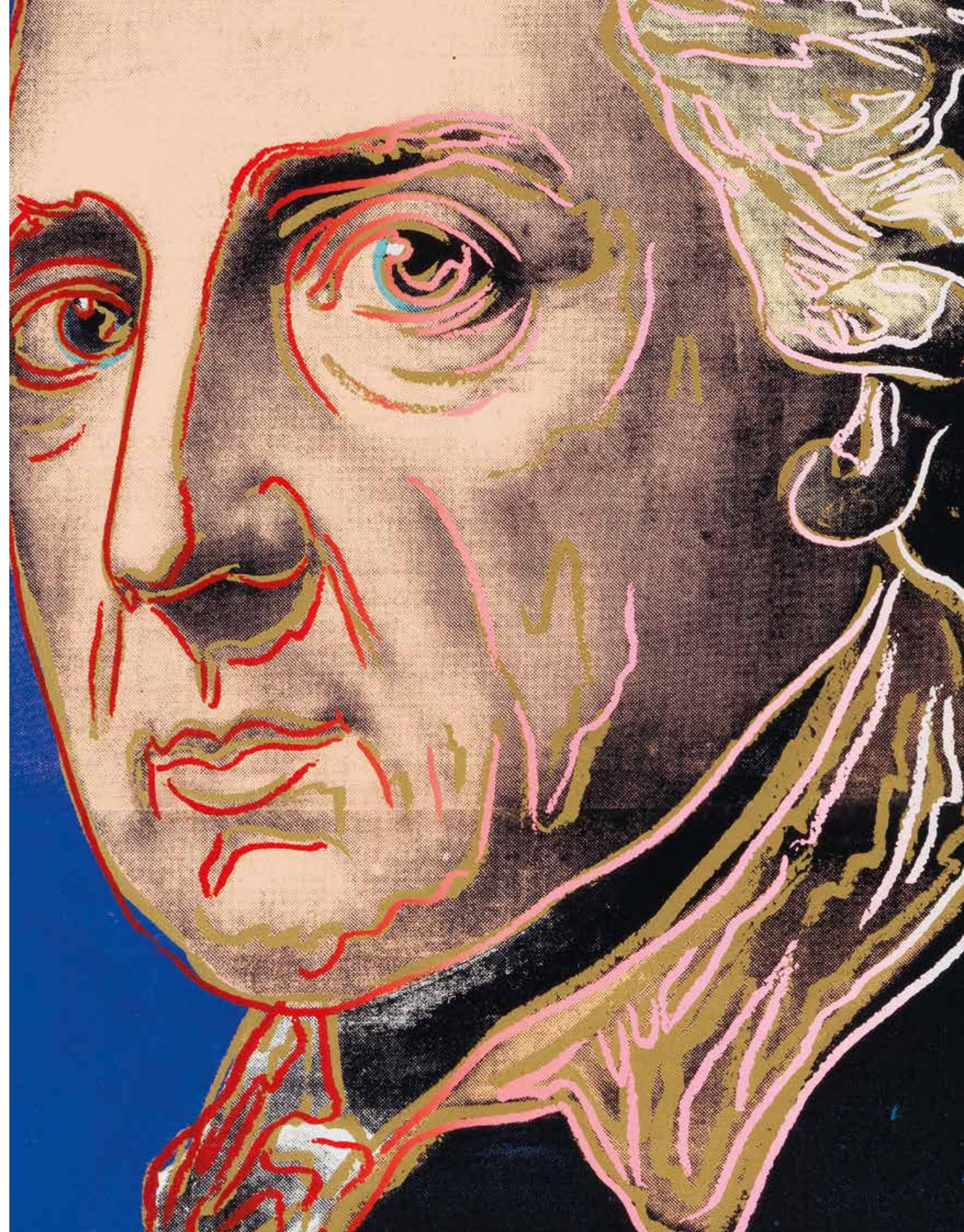
"Frederick II" (1986) is an exceptionally large portrait on canvas, it is closely related to the artist's oeuvre and occupies a key position among Warhol's iconic images of famous people. Certainly, there are works that German collectors commissioned Warhol in New York to make for them, however, when it comes to portraying historical figures, Warhol chose the figure himself. Accordingly, there are just a few motifs that compare with "Frederick II". The head of "Goethe", which Warhol extracted from Johann Heinrich Wilhelm Tischbein's painting "Goethe in der Römischen Campagna" (1787) is a suitable example. He wasn't interested in the historical context, but puts his Goethe on an equal footing with film stars, queens, pop idols and criminals. Warhol painted the myth that would forever obstruct the view of assumed facts.

King Frederick II of Prussia (1712-1786) portrayed by Anton Graff in 1781.  
© Stiftung Schlösser und Gärten Berlin-Brandenburg



Warhol found the image of Frederick the Great in a painting by Anton Graff. The template itself already is a copy and is now kept at Sanssouci Palace. The portrait of the Prussian king is one of the most famous depictions of him and yet no one knows for sure whether Frederick II actually looked like that. He didn't like to pose as model, and even then it was clear that pictures fulfilled purposes. They do not aim to depict reality as close and authentic as possible. Images create myths that then become reality. Warhol was occupied with this idea throughout his life.

What fascinated Warhol about the figure of Frederick II in 1986? The 200th anniversary of his death might have been the reason, but this alone is certainly not reason enough. The ruler is considered a modern spirit of the Enlightenment of the mid-18th century. It was not just the violence that he himself had to endure from his father that led to the abolition of torture as one of his first reforms. Warhol was aware of how progressive and radical this step was at the time, and 200 years later he still decried brutal and inhumane punishments in the USA in the series "Electric Chair" (1964). Frederick II is also said to have lived out his homosexuality more or less openly, just like his brother Henry of Prussia. The meaning of sexuality in the 18th century and the associated social prohibitions and conventions cannot be transferred to the 20th century and yet, the Prussian king unintentionally became an icon of the self-confident expression of one's own sexuality. "Let every man seek heaven in his own fashion", was the most famous quote by the Old Fritz that is still used today when it comes to demanding more tolerance. [SN]









KARIN KNEFFEL

1957 Marl – lives and works in Düsseldorf and Munich

Ohne Titel. 2002.

Oil on canvas.  
Signed and dated on the reverse. 100 x 100 cm (39.3 x 39.3 in).  
We are grateful to Prof. Karin Kneffel for her kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 19.22 h ± 20 min.*

€ 80.000 – 120.000 (R/D, F)  
\$ 84,000 – 126,000

PROVENANCE

- Galerie Lindig in Paludetto, Nuremberg (with the stamp on the stretcher)
- Private collection Southern Germany (acquired from the above in 2002).

Karin Kneffel has been occupied with the classic genre of the fruit still life since the mid-1990s, portraying her fruits, first and foremost grapes, but also apples, peaches and plums, in multiple variations and always in an extreme close-up view and an immaculate, hyper-realistic perfection. Karin Kneffel's painterly approach is often described as "realistic": Her landscape views, animal paintings, and fruit still lifes captivate not only for their color splendor, but also for the impression of a perfected illusionism that suggests a masterly craftsmanship. Any traces of the creative process have been erased from the painting's perfectly even surface; we can't find any traces of brushwork or spots of an impasto application of the paint. At first sight, her pictorial compositions appear familiar; as she uses traditional painting techniques to create her works from seemingly classic genres. Upon closer inspection, however, it becomes apparent that the world she shows us is more than it might seem to be. Kneffel's paintings often heighten the deceptive illusion into hyper-realistic realms, making what seems natural at a first glance appear highly artificial. She achieves an alienation that makes us question the beautiful sight. The restriction of the depiction to a small section of the picture and the supernaturally large representation of the subject leads to a subtle reinterpretation of subject rendered with an impressive photorealistic precision.

- The radiant fruit still lifes helped the artist to her breakthrough on the international auction market
- Kneffel adds an opaque glow to the grapes
- Monumentally staged, Kneffel renders the grapes' materiality and haptic appeal with great mastery
- Karin Kneffel is part of the artist squad of the renowned Gagosian Gallery

The panicle of the bright grapes is a perfect motif to study the play of light and shadow and the effect of indirect light. The grapes are staged opaque and luminous and fill the work's entire format. They are plump and juicy on the vine, ready to be picked. The typical soft golden light of a late summer day makes the grapes shine like little gems. They seem absolutely perfect, but exactly this supernatural perfection is confusing. They float almost weightlessly in space in front of an undefined gray background, illuminated by a light source outside the pictorial space. The observer's eye finds no means to determine proportion. In a classic baroque fruit still life, the lush grape vines are presented in bowls or on tables, an integration of the fruit into a familiar context that allows for some sort of scale. And it is precisely this supernatural beauty, reminiscent of advertising motifs, that always leaves an invisible, insurmountable barrier between the work and the viewer in Kneffel's fruit paintings. "Verführung und Distanz" (Seduction and Distance) was the apt title of Kneffel's 2006 exhibition. Karin Kneffel said: "I try to keep the viewers at a distance, to direct their gaze, while also setting traps. I don't want them to immerse in my paintings, I want them to engage with them." [SM]





73

# MAX ERNST

1891 Brühl – 1976 Paris

Ici l’action se simplifie. 1923.

Oil on plaster, transferred onto canvas.  
Spiess Metken 642. Lower right signed. 39 x 18 cm (15.3 x 7 in).

We are grateful to Dr. Jürgen Pech, Bonn, for his kind support in cataloging this lot.

🕒 *Called up: December 8, 2023 – ca. 19.24 h ± 20 min.*

€ 100.000 – 150.000 (R/D, F)  
\$ 105,000 – 157,500

PROVENANCE

- Paul Éluard, Eaubonne.
- Éluard family, Eaubonne (inherited from the above).
- Galerie André François Petit, Paris (acquired from the above in 1969).
- Marcel Mabile, Rhode-St. Genèse, Belgium.
- Galerie 27, Paris.
- Private collection Berlin (acquired through Galerie Brusberg in 1989).

EXHIBITION

- Max Ernst peintures pour Paul Éluard, Galerie André-Francois Petit, Paris, May - June 1969, fig. p. 46.
- Max Ernst. Sculptures, maisons, paysages. Centre Georges Pompidou Musée National d’Art Moderne, Paris, May 5 - July 27, 1998, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, September 5 - November 29, 1998, cat. no. 16, fig. p. 234, (with a label on the reverse)
- Surrealismus 1919-1944. Dalí, Max Ernst, Magritte, Miró, Picasso ., K2o Kunstsammlung Nordrhein-Westfalen, Surrealismus 1919-1944, July 20 - November 24, 2002 (with a label on the reverse), Centre Pompidou, Paris March 6 - June 24, 2002.
- Surreal Things. Surrealism, Design and the Decorative Arts, Victoria and Albert Museum, London, March 29 - July 22, 2007, Museum Boymans van Beuningen, Rotterdam, September 29, 2007 - January 6, 2008; Museo Guggenheim, Bilbao, March 3 - July 22, 2008, cat. no. 3.12 (color illu. p. 47).

LITERATURE

- Werner Spies/Sigrid and Günter Metken, Max Ernst Oeuvre-Katalog. Werke 1906-1925, Cologne 1975, p. 333, no. 642 (fig.)
- Dieter Brusberg, Max Ernst - Gärten der Lust, in: brusberg-berichte 10, pp. 53 - 57.
- Patrik Waldborg, Max Ernst chez Paul Eluard, in: Eaubonne, pp. 13ff. (fig. p. 46
- Paul Éluard, Anthologie des écrits sur l’Art. Paris, 1972, p. 255, fig. 174
- Gaston Diehl, Max Ernst. Paris 1973, fig. p. 70.
- Béatrix Blavier, Max Ernst: Murals for the home of Paul and Gala Eluard, Eaubonne, 1923, Rice University, Houston, Texas, May 1985, p. 96, fig. p. 317 (in situ), fig. p. 318
- For general information on the paintings at Eaubonne:
- Dieter Brusberg, Max Ernst - Gärten der Lust, in: brusberg-berichte 10, pp. 53 - 57.
- Dieter Brusberg (ed.) Hommage an Max Ernst, Berlin 1990 pp. 18ff.
- Doris Krystof, /Entrer, sortir. /Raum, Rhythmus und Passage im Dekorationszyklus für das Haus von Gala und Paul Eluard in Eaubonne, in: Max Ernst. Skulpturen, Häuser, Landschaften, pp. 225-245.

• In 1923 made as a mural for the house of Paul Éluard, after more than 40 years, his daughter was able to preserve the work in 1967

• This is one of the unique murals that Max Ernst painted in Paul Éluard’s house in 1923

• Other works from this cycle are in the Museum of Contemporary Art, Teheran, the Kunstsammlung Nordrhein-Westfalen, Düsseldorf and the Sprengel Museum, Hanover

The trompe-l’œil of a wine bottle is part of a famous cycle of murals that Max Ernst made for the home of his good friend and fellow surrealist Paul Éluard in 1923. The poet Paul Éluard and his wife Gala visit Max Ernst for a discussion of book illustrations for poems in Cologne in 1921. The three immediately got along in every respect. Eventually, Max Ernst even left his wife and moved in with the Éluard couple in Paris in 1923. Atthat time, the Éluards moved into a new house in Eaubonne north of Paris.

“The story behind the Éluard paintings sounds as if Max Ernst had invented it. A painter comes to Paris to visit his friend, a poet, who puts him up; after months, before leaving home, he paints pictures on the walls of the room of their five-year-old daughter and in the master bedroom in return for the favor. The friends part, the house changes owner who put wallpaper over the murals. Forty years later, Paul Éluard is long dead, the daughter reacquires the house, takes the wallpaper down, and lets the paintings re-emerge. She has them removed from the wall and transferred to canvas. Max Ernst was happy that the paintings, which had disappeared, been pushed out of his memory or believed lost, were available again. He restored them himself and signed them to eliminate any doubt about their authenticity. The paintings from 1923 premiered at Francois Petit in 1968 when they were published together with poems by Paul Éluard. Even though the paintings at the house of Éluard were random creations, they are a highlight of the wonderful vast and non-doctrinaire surrealist panorama of 1923.” (Gottfried Sello in “Die Zeit”, January 8, 1971, quoted from: Dieter Brusberg (ed.) Homage to Max Ernst, Berlin 1990 p. 20).

Our small picture, a trompe-l’œil of a wine bottle, also belongs to this series of pictures, which seems to have awoken from a slumber. The title “Ici l’action se simplifie” (The action is simplified here) is also a wink at the effect of the bottle’s contents. It may be a reference to the evenings spent in good company at the poet’s house and the delicate relationship of a menage a trois between Max Ernst, Paul Éluard, and his wife Gala, who would later become Salvador’s muse and wife. [EH]





Goethe. 1982.

Silkscreen in colors.  
Feldmann/Schellmann/Defendi II.270-273. Each signed and numbered.  
The complete set of 4, each copy 28/100. On Lenox museum cardboard.  
96,5 x 96,4 cm (37.9 x 37.9 in).

The complete set. Printed by Rupert Jasen Smith, New York (each with the blindstamp). Published by ‚Editionen Schellmann & Klüser‘, Munich/New York, in cooperation with Denise René/Hans Mayer, Düsseldorf (each with the copyright stamp on the reverse). [AR]

🕒 *Called up: December 8, 2023 – ca. 19.26 h ± 20 min.*

€ 300.000 – 500.000 (R/D, F)  
\$ 315,000 – 525,000

PROVENANCE

- Edition Schellmann, Munich.
- Private collection Switzerland (acquired from the above in 1982).

- **Very rare as a complete Matching Set**
- **Privately-owned for more than 35 years**
- **An icon of world literature portrayed by Andy Warhol**
- **The great German poet, famous for a theory of colors himself, in gaudy pop art colors**

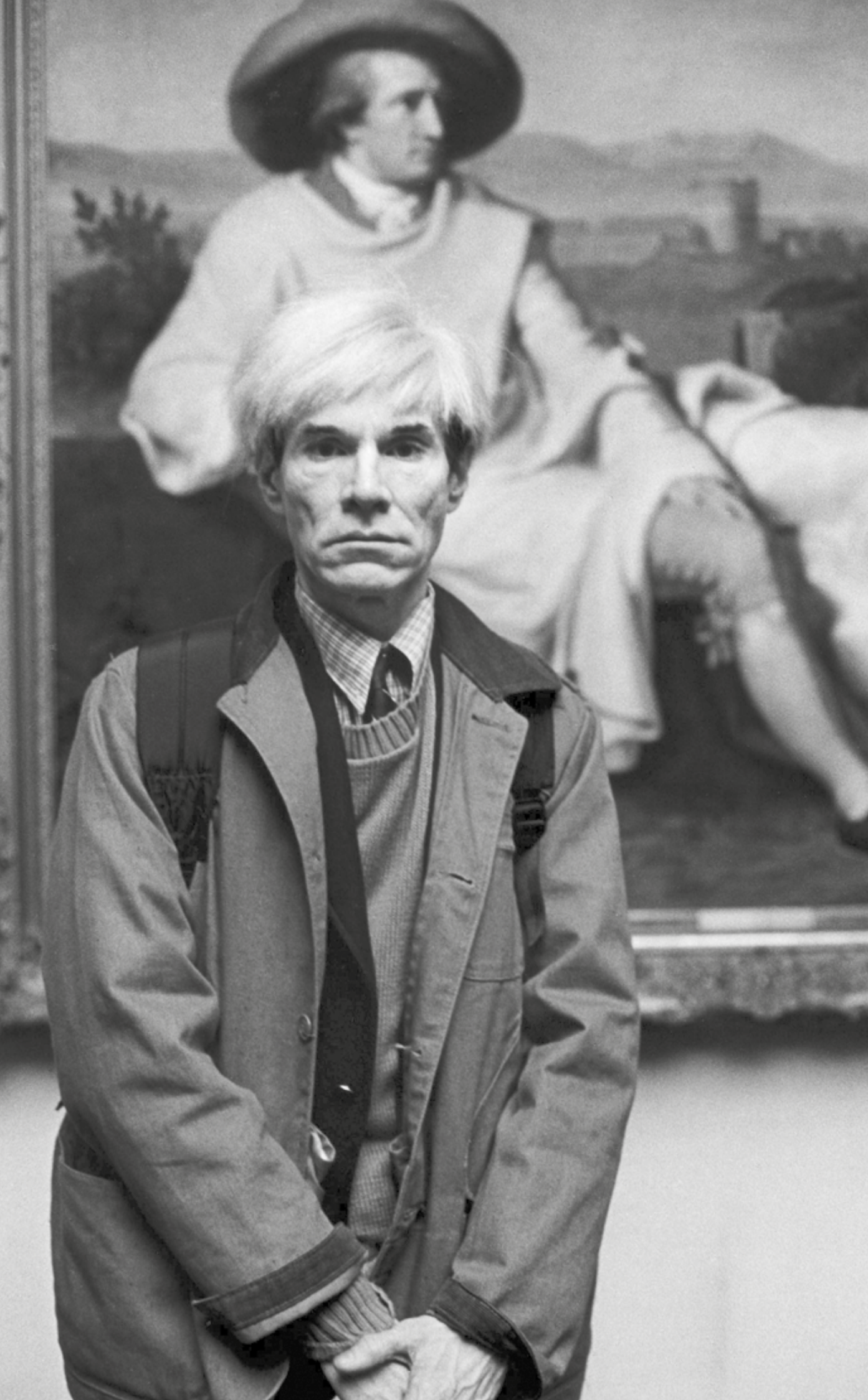
In a striking production, Andy Warhol presents us one of the most famous German poets of all time - Goethe with the unmistakable hat, as Johann Heinrich Wilhelm Tischbein depicted him in his painting “Goethe in der Campagna” around 1786/87. Warhol removed the figure from its surrounding landscape and transferred the great poet laureate into the square form of his serigraph art. Rendered in bright colors and bordered by demonstrative contour lines, Goethe joined the array of celebrities portrayed by Warhol. In the special case of his four-part Goethe suite, the celebrated American artist succeeded in reinterpreting what was probably the best-known portrait of Goethe and translated the motif into an unmistakable statement of pop.

In this context, Warhol’s close connection with German art and the cultural scene was reinforced by both the serigraphs’ motif and the background of their creation: Andy Warhol visited Frankfurt am Main in 1980 as part of a portrait commission from the publisher Siegfried Unseld, together they visited the Städel Museum. Standing in front of Tischbein’s painting, Unseld is said to have encouraged the pop artist to adopt the motif for his own work.

The suite, created in 1982, as well as the artist’s entire later creative period, are particularly characterized by the close collaboration with the publishers Jörg Schellmann and Bernd Klüser. From around 1970, Schellmann would become one of the most important publishers of editions by contemporary artists such as Joseph Beuys, Keith Haring and Hanne Darboven. The year 1980 marked the beginning of the collaboration with Andy Warhol, as the artist’s first serial work was published by Schellmann & Klüser with the famous portrait of Joseph Beuys. Schellmann later commented on the two artists: “The influence that art has on our way of thinking and seeing was always very interesting to me, and both Beuys and Warhol, although quite opposite, had a direct contact with people.“ In addition to the Goethe Suite, which is so popular and rare today, more than 20 other editions were created as part of this collaboration until Warhol’s death in 1987. A collaboration that offered the pop art pioneer a platform for the distribution of his iconic serigraphs made in the sense of consumerist mass-production and in line with his motto: “Thirty are better than one.“ [AM]







75

## ROBERT RAUSCHENBERG

1925 Port Arthur/Texas – 2008 Florida

Holy Lattice (Urban Bourbon). 1988.

Silkscreen ink and acrylic on enameled aluminum.  
Lower left signed and dated. Inscribed “RR.008” and “88.105” by a hand other than that of the artist on the reverse. Unique object. 215,3 x 123,8 cm (84,7 x 48,7 in). Incl. original aluminum frame: 215,3 x 123,8 cm (84,7 x 48,7 in). [AR]

The work is documented in the archive of the Robert Rauschenberg Foundation, New York, with the archive number “RRF 88.105”.

🕒 *Called up: December 8, 2023 – ca. 19.28 h ± 20 min.*

€ 180.000 – 240.000 (R/N, F)  
\$ 189.000 – 252.000

### PROVENANCE

- Private collection Sweden (acquired through the Heland Wetterling Gallery).
- Guy Pieters Gallery, Saint-Paul de Vence.
- Private collection Switzerland (acquired from the above in 2001).

### EXHIBITION

- Heland Wetterling Gallery, Göteborg, Sweden, Robert Rauschenberg: Skulpturer and Målningar, Oct. 6 – Nov. 20, 1988 (fig.).

Since the 1950s, the American artist Robert Rauschenberg has decisively expanded his concept of art by redefining the boundaries of the known and thinkable through his joy of experimentation. In addition to his early “Combines”, works known for their combination of three-dimensional objects and painting, his “Silkscreen Paintings” are also considered important products of a new understanding of art. Their genesis goes back to a visit of Robert Rauschenberg at Andy Warhol’s studio in New York in 1962, where he observed how photographs were transferred onto canvases using the silkscreen printing method. He was so fascinated by this technique that he decided to adapt it making a first group of works that drew on images from various magazines such as National Geographic and The Esquire from 1962 to 1964. Rauschenberg then reworked the images that had been transferred onto the canvas with oil paint so that only individual sections of the magazine images remained visible. The actual clippings continue to exist, but they are shifted into a new context through the artistic intervention.

• One of the early works from the famous “Urban Bourbon” series, created between 1988-96

• Provocative clash of Christian iconography and indigenous pop figure, of natural vegetation and man-made infrastructure

• Based on black-and-white photographs by the artist, transferred onto aluminum in color silkscreen print and individualized by a manual color application

• The shots were made during, among others, the ROCI project in Chile and Cuba, which Rauschenberg launched to promote international understanding through cultural exchange

• Extremely complex work, exemplary of Rauschenberg’s large artistic repertoire

• Other works from the “Urban-Bourbon” series are in international museums like the Whitney Museum of American Art, New York, the Albertina, Vienna, the Israel Museum, Jerusalem, the Kawamura Memorial Museum of Art, Tokyo, the Los Angeles County Museum of Art, and the ZKM in Karlsruhe





The “Urban Bourbon” series from between 1988 and 1996, the name has its origin in an anecdote, is ultimately also based on this method. Thus, the use of “Bourbon” is said to go back to an encounter with Willem de Kooning at an early stage of Rauschenberg’s artistic career in 1953, when the latter asked the then star of Abstract Expressionism for permission to erase his works. The result, Rauschenberg’s “Erased de Kooning Drawing,” made the then 27-year-old suddenly famous. As a sign of appreciation for his cooperation, he gave Willem de Kooning a bottle of Jack Daniel’s. “Urban”, the first word in the name of the work series, does not only rhyme with the above mentioned addition, for which Rauschenberg had a liking, it might also refer to a method from the 1950s characterized by the integration of objects from an urban environment into his works. Here, however, different types of metal are used as image carrier, which have been used instead of a canvas since the 1980s. Between 1985 and 1995 alone, the highly productive artist created numerous series of works on metal image carriers like brass, aluminum or copper, and experimented with the chemical reactions of industrially produced metal. This method is clearly recognizable in “Holy Lattice” from 1988, where Rauschenberg also added his artistic signature to the pictorial structure by contrasting the machine-reproduced images with unusually delicate, gestural painting thus confronting us with a complex structure of visual stimuli.

In the 1980s, Robert Rauschenberg increasingly used his own experience for his artistic creations. In “Holy Lattice”, for example, he used black-and-white photographs taken during, among others, the ROCI (Rauschenberg Overseas Culture Interchange) project in Chile and Cuba in 1984 and 1987. They are transferred into color, strongly reminiscent of the national flags of the two countries, both of which once fought for their independence from Spain. They are then transferred to aluminum in a collage-like arrangement. The work is dominated by Jesus on the Cross (Chile), complemented by images of an elephant under palm trees (unknown place of origin), as well as close-up views of a tree (Cuba) and a fire hydrant (Cuba). The orange lines printed across the cross reveal a female figure with large earrings, a bone in her hair, and a portable radio in her hand, a kind of indigenous pop figure, an image Rauschenberg came across in the streets in Chile. The selection of images, random at first sight, turns out a “polyphonic network of formal, iconographic, and political cross-references” (Ingo F. Walther (ed.), Karl Ruhrberg, Kunst des 20. Jahrhunderts, vol. I, Cologne 2005) typical of Rauschenberg on closer inspection. They can be narrowed down to the themes religion, nature and people, and must be understood in context of the ROCI project, an international project for which Rauschenberg traveled the world between 1984 and 1991 with the goal of promoting international understanding through cultural exchange. The images selected for “Holy Lattice” provide insight into the socio-political conditions of these countries, show excerpts of daily life subject to current changes, allow nature to collide with man-made infrastructure, and merge Christian iconography with cultural stereotypes. This way Rauschenberg creates a dense network of connecting points supplemented by his own imprints and experiences and allows for a variety of interpretations.

The title “Holy Lattice” must also be understood in close connection with the content of the work. Not only does it take over part of the English term “Holy Cross” and establish a reference to the main religious motif. The second part, “Lattice”, also finds its echo in the grid-like structure, the orange lines and the vertical line of the cross, thus Rauschenberg draws a line between visual content and title. A constant game with an almost endless abundance of associative levels begins, which provide a thematic direction, but avoid concrete definition. Not only technically, with a recourse to the method of “Silkscreen Paintings,” but also in terms of content, “Holy Lattice” from the “Urban Bourbon” series thus is a prime example of Robert Rauschenberg’s ability to create new, previously unknown associative spaces through the transformation of reality. “I want to shake people up,” Rauschenberg once said, “I want people to look at the material and react to it. I want to make them aware of their individual responsibility, both for themselves and for the rest of humanity.” [AR]

“I want to shake people up. I want people to look at the material and react to it. I want to make them aware of their individual responsibility, both for themselves and for the rest of humanity.”

Robert Rauschenberg, quoted from: Armin Zweite (ed.), Robert Rauschenberg, Dusseldorf 1994, p. 48.





# KATHARINA GROSSE

1961 Freiburg i. Br. – lives and works in Berlin

Ohne Titel. 2020.

Acrylic on canvas.  
Signed, dated, inscribed and with the work number “2020/1041” on the reverse.  
211 x 147 cm (83 x 57.8 in).

🕒 *Called up: December 8, 2023 – ca. 19.30 h ± 20 min.*

€ 120.000 – 150.000 (R/D, F)  
\$ 126,000 – 157,500

PROVENANCE

- Galerie Johann König, Berlin.
- Private collection, Europe (acquired from the above.).

- Large-size work in Grosse’s characteristic spray and stencil technique
- The cascade of rainbow colors bundles to form a jungle of color
- Currently, Katharina Grosse is honored in the grand show “Warum Drei Töne Kein Dreieck Bilden” (November 1, 2023 April 1, 2024) at the Albertina in Vienna
- Katharina Grosse is part of the renowned Gagosian Gallery’s artist squad

“I think color is of course the centre, the core of my thinking, my acting, my main material. It has also been the guideline throughout all the development that I have made as an artist.”

Katharina Grosse in an interview with Marc-Christoph Wagner for the Louisiana Museum in Humlebæk in August 2020.

Born in Freiburg in 1961, the artist studied at the Kunstakademie Düsseldorf, to which she would return for a professorship from 2010 to 2018. During her studies, Grosse familiarized herself with unconventional methods of painting that incorporate both her body and new tools such as the spray gun and stencils. Her unmistakable canvases that evoke physical and spiritual sensations rather than mere two-dimensional impressions were the astounding result. Katharina Grosse detaches painting from material reality in any form. Her paintings do without composition, they are solely determined by color. “My paintings are prototypes of fantasy,” she said at her exhibition at Chi K11 Art Museum in Shanghai in 2020. Her art is meant to be fun, both for her and the viewer. We are not asked to find meaning in it or understand it on any level other than the visual. That’s a very generous gift. But it is also a deceptive gift, because in reality, Grosse’s works are anything but simple. The processes and methods behind them are complex, and the final products are multi-faceted and multi-layered, both for their phy-

sical presence and their contemplative aspects. The 2020 work “Untitled” is at once lush and enigmatically gestural, mimicking an experience of simultaneous presence and absence. The artist is so absorbed in the act of painting that she gets a feeling of a simultaneous being “there and not there”. Katharina Grosse interrupts uncompromising color with white patches and unmodulated transitional tones. With its energetic cascades of electric blue, neon yellow, leaf green, and crimson, as well as its eraser-like voids, the present work composes a landscape of intertwined forms that defies any realistic scenery and reveals the painterly process. With this free-flowing dynamic and the gestural color pattern, the artist creates fascinating color worlds that testify to her distinctive aesthetics. The artist saw her breakthrough in Germany in the 1990s; today Grosse has long since made it big around the world. Her works are in major institutions like the Centre Pompidou in Paris, the Kunsthau Zürich, and the Museum of Modern Art in New York. [SM]





KONRAD KLAPHECK

1935 Dusseldorf – 2023 Dusseldorf

Die Rettung. 1989.

Oil on canvas.  
Signed and dated on the reverse. With a titled and inscribed label on the reverse of the frame. 67 x 34 cm (26.3 x 13.3 in). [JS]

Initially, lot 77 and lot 78 are called up individually, subsequently combined as one lot.

The work is registered in the artist’s archive under the work number 295. We are grateful to Rabbi Prof. Dr. Elisa Klapheck for her kind support in cataloging this lot.

🕒 Called up: December 8, 2023 – ca. 19.32 h ± 20 min.

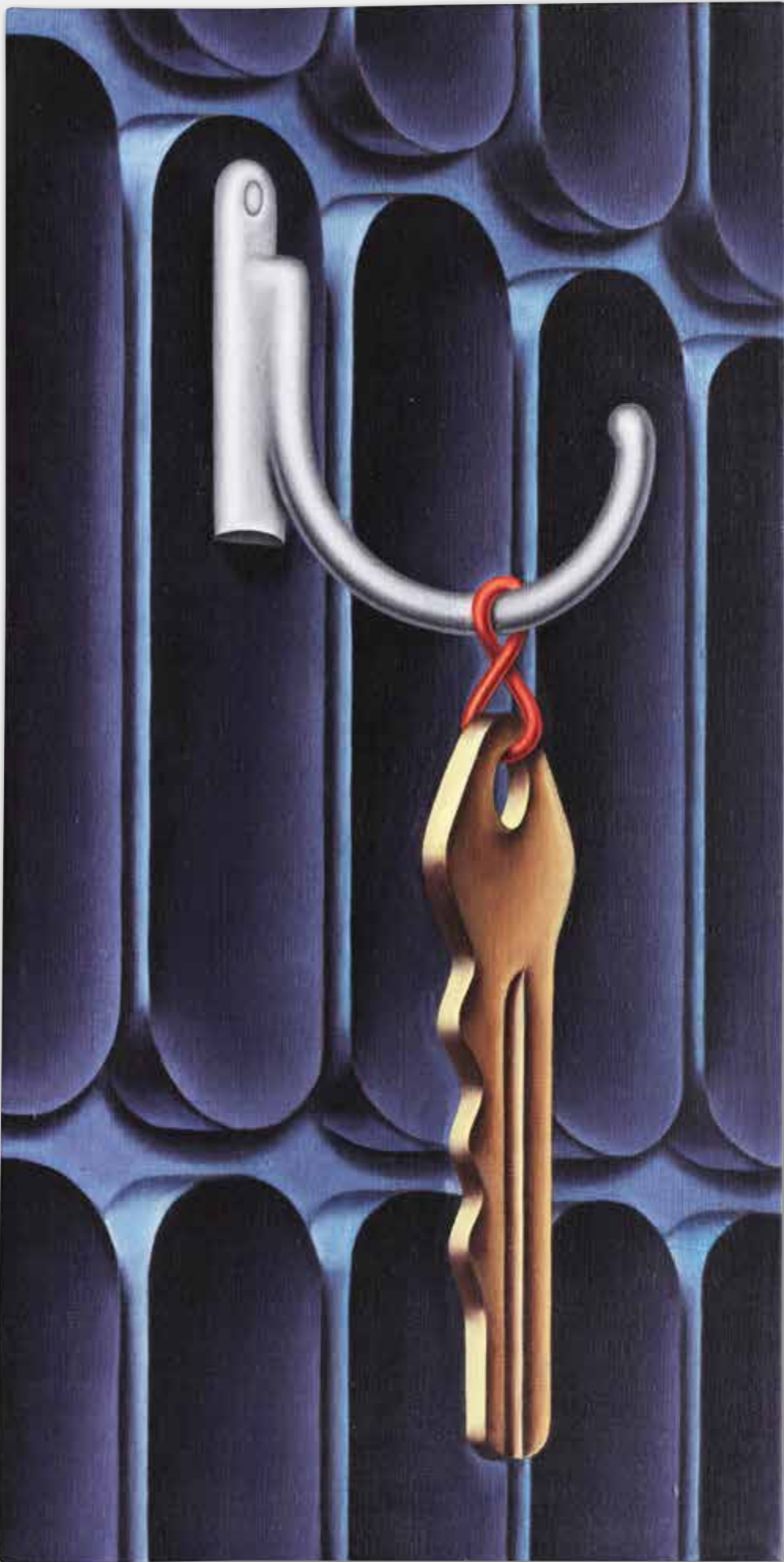
€ 80.000 – 120.000 (R/D, F)  
\$ 84,000 – 126,000

PROVENANCE

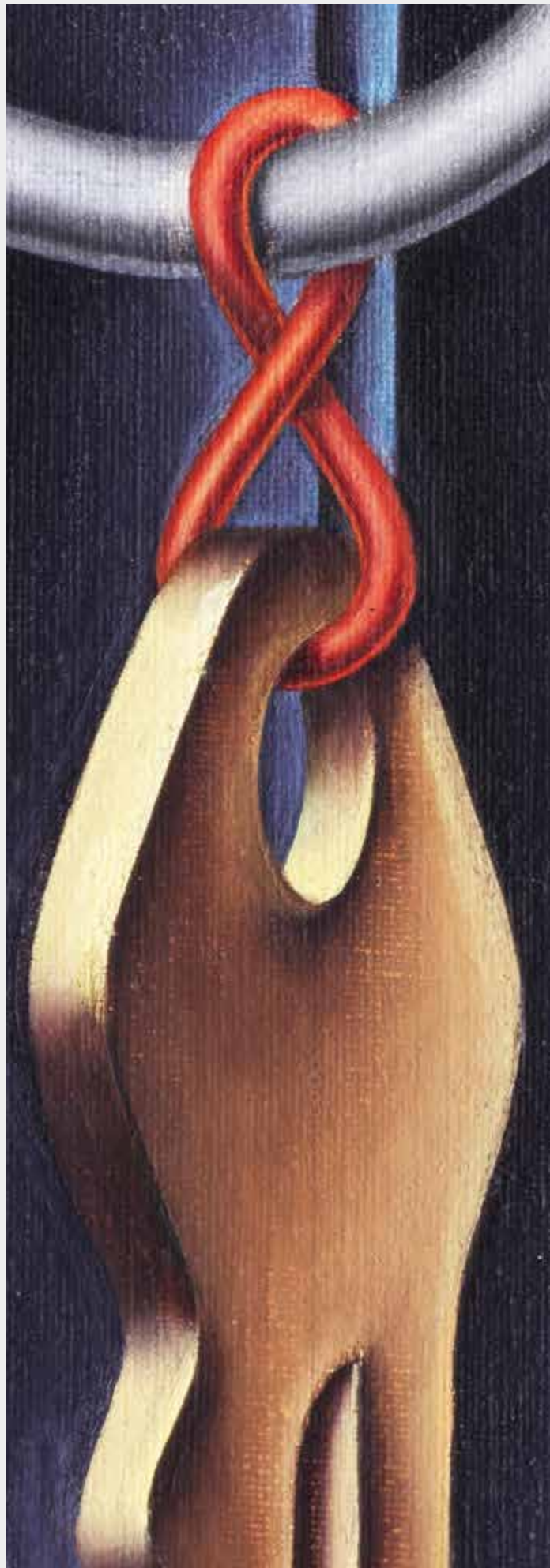
· Private collection Southern Germany (acquired from the artist).

- In “Die Rettung” (Salvation), Klapheck, the master of “hyper-concreteness”, created a complex allegory of hope and an idea of afterlife in radical modern aesthetics
- Klapheck is regarded inventor and master of the “Machine Picture”, which he understands as a mirror of human existence
- Klapheck’s aloof character objects fascinate for their combination of a rationally calculated creative process, associative density, and emotional complexity
- Part of a Southern German private collection since it was made
- This is a rare opportunity to acquire both the preliminary drawing and the painting in one auction

Nothing escaped Klapheck’s dissecting gaze on his everyday environment. Accordingly, his later creative period was increasingly determined by the small protagonists of everyday life, such as cables, chains, plugs, and keys. “Die Rettung” (The Salvation) is a particularly fine example of this focus on things that only at first sight appear trivial. Starting with the household appliances of the 1950s/60s, which mostly bear associations of femininity and motherliness, we find memories of his own youth and that of his children in later works, pictures with bicycles, motorcycles and roller skates. Since the death of his mother (1986) and his wife (1987), ideas of faith and the afterlife have also increasingly found their way into Klapheck’s work. After his Jewish wife was killed by a fire in a holiday home, Klapheck painted a red typewriter inscribed in Hebrew letters and named it “Schmerz” (Pain) in 1988. Works entitled “Das Opfer” (The Victim), “Bekenntnis” (Confession, 1989, Hamburger Kunsthalle), “Angst” (Fear) and “Schicksal” (Fate) followed. Three years after the present work was made, Klapheck painted a key chained in a key box, and gave the work the meaningful title “Der verhinderte Apostel” (The Inhibited Apostle, 1992, private collection Southern Germany).







Hence, the key with the red wire in form of an infinity loop in our painting, as well as the obvious title “Die Rettung” (The Salvation) suggests associations with the gate to the Kingdom of Heaven. Klapheck, who was not Jewish, was married to a Jewish woman, and it is precisely the concept of the afterlife where Judaism and Christianity strongly differ. In contrast to Christianity, in which Christ as the resurrected Messiah is at the center of the conception of faith, conceptions of the afterlife play a much smaller role in Judaism. The ascension of the saints and the resurrection of the dead, however, is a principle of faith that is firmly rooted in Christianity and has played a central role in Christian art since the Middle Ages. Klapheck, whose parents were both art historians, had been familiar with these rich art-historical traditions since his early childhood. On the one hand, the key in Klapheck’s work is a symbol of our hope for resurrection and afterlife; the “Salvation”, our spark of hope in the face of the certainty about the finiteness of our earthly existence.

On the other hand, as the work was painted in 1989, the year the Berlin Wall came down, it can also be read as the key to freedom. A variant of interpretation that gains significance through the number “1789” which we find on the preliminary drawing, however, not in the painting. 1789, of course, refers to the French Revolution, a historically significant upheaval on the path to democracy and freedom. Both readings stand side by side on an equal footing, gaining or losing significance depending on the viewer, and can also be supplemented by personal associations. In 1990, a year after the present painting was created, Klapheck described the pain he felt after the death of his wife and his turn from a more worldly to a more existential pictorial content in an interview: “I painted the motorcycle (Chasing Fortune) in 1984, but this red typewriter with the Hebrew letters (Pain [...]) was created after her death. As a non-Jew I took part in my wife’s Jewish funeral. According to the rules, my son David had to say the prayer for the dead at her open grave. The night before, he said to me, “Dad, I can’t do that.” I answered him, “You have to tell yourself that mama would have expected you to do it. [...] But at the funeral my son said to me, “I’ll do it”, and he climbed up on the planks on the little mount of sand. It was a spring day, the sun was blinding when he said the prayer, and when he came down, there was an inner radiance in him.” (K. Klapheck, 1990, quoted in: Klapheck. Bilder und Texte, ex. cat. Museum Kunstpalast, Düsseldorf 2013). “Die Rettung” is an outstanding example of the complexity of content and artistic quality of Klapheck’s painterly oeuvre, of Klapheck’s characteristic combination of formal clarity and density of content and emotion.

The key in super-concreteness on the canvas right in front of our eyes appears close enough to touch, and triggers an associative game that revolves around personal, socio-political, and even existential questions in us. In “Die Rettung”, Klapheck lets the key to the gate of freedom and eternal life dangle in front of our eyes as the central glimmer of hope of our earthly existence; it is surreal-real, seemingly within reach, and yet remains artistic fiction. In the summer of 2023, Konrad Klapheck, the master of super-concreteness, passed away. He left a highly complex artistic oeuvre in which he succeeded in bringing seemingly contradictory things together: A painting of distanced-cool aesthetics that is yet emotionally touching. [JS]



Albrecht Dürer, Allerheiligenbild (Landauer Altar), 1511, oil on wood, Kunsthistorisches Museum, Vienna.

“Sure, the idea of time is something that had been on my mind since early childhood. Both my parents were art historians, which left a mark on me, as did the library comprising mostly art books. So I knew of Dürer and Holbein at the age of seven, that sure enough wasn’t me but my parents. My parents exemplified the idea that you have to make the most of your time through their own life. Father disappeared early, he died when I was four years old, and that strengthened my concept of finiteness.”

Konrad Klapheck, 2002, in: Konrad Klapheck. Bilder und Texte, ex. cat. Düsseldorf 2013, p.118.



**KONRAD KLAPHECK**

1935 Dusseldorf – 2023 Dusseldorf

**Die Rettung. 1989.**

Charcoal, color chalks and pencil on transparent paper.  
Lower left signed and dated. 67,3 x 34 cm (26,4 x 13,3 in), the full sheet. [JS][JS]

**Initially, lot 77 and lot 78 are called up individually,  
subsequently combined as one lot.**

🕒 *Called up: December 8, 2023 - ca. 19.34 h ± 20 Min.*

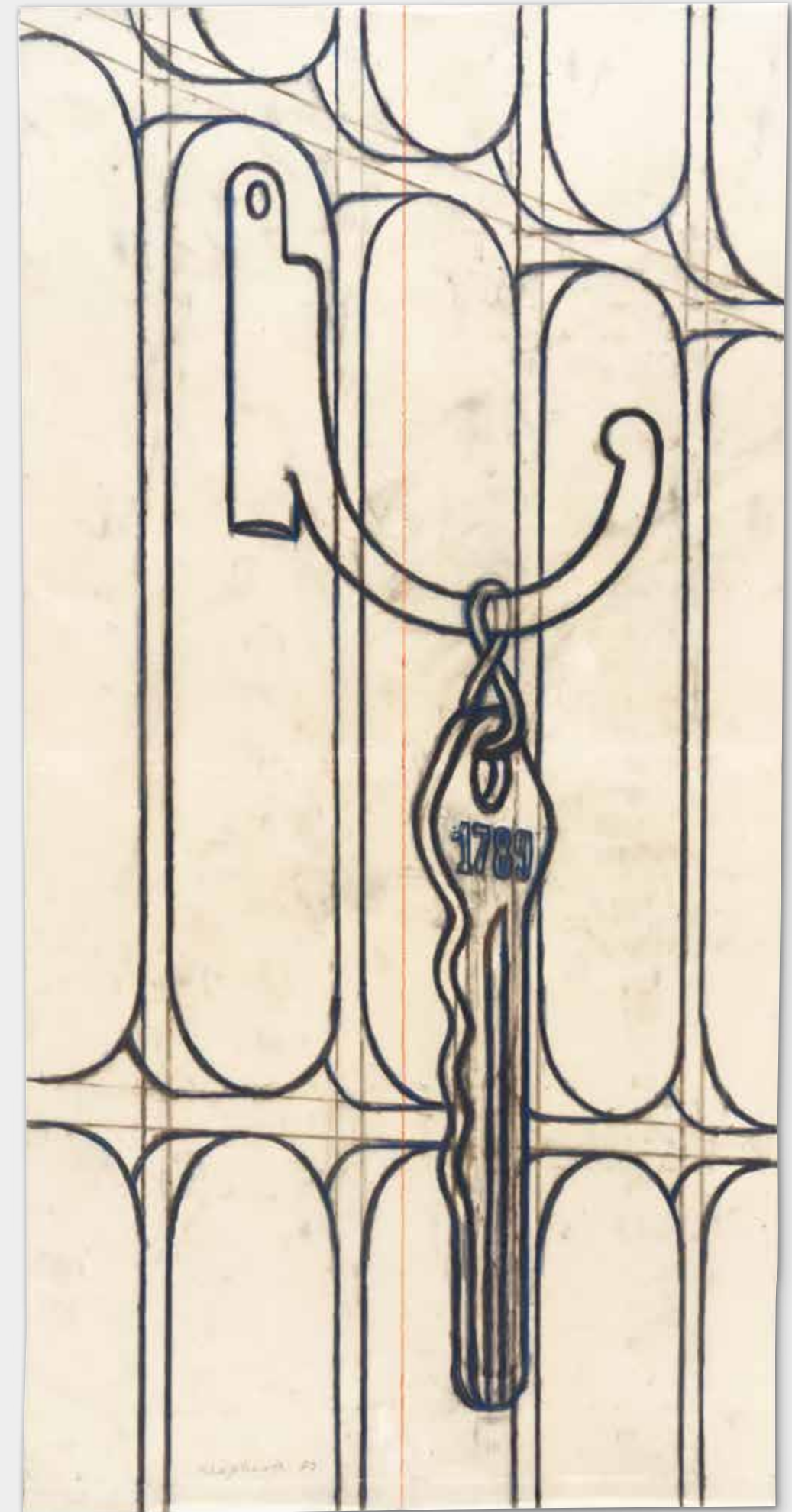
€ 10.000 – 15.000 (R/D, F)

\$ 10,500 – 15,750

**PROVENANCE**

• Private collection Southern Germany (from the artist).

- Preliminary drawing in the same format as the painting also offered in this auction.
- While Klapheck's hyper-representational paintings fascinate with their utmost perfection, Klapheck's preliminary drawings are unique documents of the meticulous and complex creative process.
- This is a rare opportunity to acquire both the preliminary drawing and the corresponding painting in one auction.
- What makes this combination so special is the fact that preliminary drawing and painting differ in a small detail, in the painting, Klapheck omitted the number "1789" embossed on the key here.
- Painted in 1989, the year the Berlin Wall came down, Klapheck wanted to add yet another level of interpretation in addition to the infinity loop with this number: The year 1789, the beginning of the French Revolution and a reference to the historically important dawn of democracy and freedom.





# VERSTEIGERUNGSBEDINGUNGEN

Stand Juni 2023

## 1. Allgemeines

1.1 Die Ketterer Kunst GmbH & Co. KG mit Sitz in München (im folgenden „Versteigerer“) versteigert grundsätzlich als Kommissio-när im eigenen Namen und für Rechnung der Einlieferer (im folgen-den „Kommittenten“), die unbenannt bleiben. Im Eigentum des Versteigerers befindliche Gegenstände (Eigenware) werden im eigenen Namen und für eigene Rechnung versteigert. Auch für die Versteigerung dieser Eigenware gelten diese Versteigerungsbedin-gungen, insbesondere ist auch hierfür das Aufgeld (unten Ziff. 5) zu entrichten.

1.2 Die Versteigerung wird durch eine natürliche Person, die im Besitz einer Versteigerungserlaubnis ist, durchgeführt; die Bestim-mung dieser Person obliegt dem Versteigerer. Der Versteigerer bzw. der Auktionator ist berechtigt geeignete Vertreter gemäß § 47 GewO einzusetzen, die die Auktion durchführen. Ansprüche aus der Ver-steigerung und im Zusammenhang mit dieser bestehen nur gegen-über dem Versteigerer.

1.3 Der Versteigerer behält sich vor, Katalognummern zu verbinden, zu trennen, in einer anderen als der im Katalog vorgesehenen Reihenfolge aufzurufen oder zurückzuziehen.

1.4 Sämtliche zur Versteigerung kommenden Objekte können vor der Versteigerung beim Versteigerer besichtigt werden. Dies gilt auch bei der Teilnahme an Auktionen, bei denen der Bieter zusätz-lich per Internet mitbieten kann (so genannten Live-Auktionen). Ort und Zeit kann der jeweiligen Ankündigung im Internetauftritt des Versteigerers entnommen werden. Ist dem Bieter (insbesondere dem Bieter in einer Live-Auktion) die Besichtigung zeitlich nicht (mehr) möglich, da beispielsweise die Auktion bereits begonnen hat, so verzichtet er mit dem Bietvorgang auf sein Besichtigungsrecht.

1.5 Gemäß Geldwäschegesetz (GwG) ist der Versteigerer verpflich-tet, den Erwerber bzw. den an einem Erwerb Interessierten sowie ggf. einen für diese auftretenden Vertreter und den „wirtschaftlich Berechtigten“ i.S.v. § 3 GwG zum Zwecke der Auftragsdurchführung zu identifizieren sowie die erhobenen Angaben und eingeholten Informationen aufzuzeichnen und aufzubewahren. Der vorbe-zeichnete Erwerber bzw. zum Erwerb Interessierte, bzw. dessen Vertreter sind hierbei zur Mitwirkung verpflichtet, insbesondere zur Vorlage der erforderlichen Legitimationspapiere, insbesonde-re anhand eines inländischen oder nach ausländerrechtlichen Bestimmungen anerkannten oder zugelassenen Passes, Personal-ausweises oder Pass- oder Ausweisersatzes. Der Versteigerer ist berechtigt, sich hiervon eine Kopie unter Beachtung der daten-schutzrechtlichen Bestimmungen zu fertigen. Bei juristischen Per-sonen oder Personengesellschaften ist der Auszug aus dem Handels- oder Genossenschaftsregister oder einem vergleichbaren amtlichen Register oder Verzeichnis anzufordern. Der Erwerber, bzw. an dem Erwerb Interessierte, versichern, dass die von ihnen zu diesem Zweck vorgelegten Legitimationspapiere und erteilten Auskünfte zutreffend sind und er, bzw. der von ihm Vertretene „wirtschaftlich Berechtigter“ nach § 3 GwG ist.

#### 2. Aufruf / Versteigerungsablauf / Zuschlag

2.1 Der Aufruf erfolgt in der Regel zum unteren Schätzpreis, in Ausnahmefällen auch darunter. Gesteigert wird nach Ermessen des Versteigerers, im Allgemeinen in 10 %-Schritten.

2.2 Der Versteigerer kann ein Gebot ablehnen; dies gilt insbeson-dere dann, wenn ein Bieter, der dem Versteigerer nicht bekannt ist oder mit dem eine Geschäftsverbindung noch nicht besteht, nicht spätestens bis zum Beginn der Versteigerung Sicherheit leistet. Ein Anspruch auf Annahme eines Gebotes besteht allerdings auch im Fall einer Sicherheitsleistung nicht.

2.3 Will ein Bieter Gebote im Namen eines anderen abgeben, muss er dies vor Versteigerungsbeginn unter Nennung von Namen und Anschriften des Vertretenen und unter Vorlage einer schriftlichen Vertretervollmacht mitteilen. Bei der Teilnahme als Telefonbieter oder als Bieter in einer Live-Auktion (vgl. Definition Ziffer 1.4) ist eine Vertretung nur möglich, wenn die Vertretervollmacht dem Versteigerer mindestens 24 Stunden vor Beginn der Versteigerung (= erster Aufruf) in Schriftform vorliegt. Anderenfalls haftet der Vertreter für sein Gebot, wie wenn er es in eigenem Namen abge-ben hätte, dem Versteigerer wahlweise auf Erfüllung oder Scha-densersatz.

2.4 Ein Gebot erlischt außer im Falle seiner Ablehnung durch den Versteigerer dann, wenn die Versteigerung ohne Erteilung des Zuschlags geschlossen wird oder wenn der Versteigerer den Ge-genstand erneut aufruft; ein Gebot erlischt nicht durch ein nach-folgendes unwirksames Übergebot.

2.5 Ergänzend gilt für schriftliche Gebote: Diese müssen spätes-tens am Tag der Versteigerung eingegangen sein und den Gegen-stand unter Aufführung der Katalognummer und des gebotenen Preises, der sich als Zuschlagssumme ohne Aufgeld und Umsatz-steuer versteht, benennen; Unklarheiten oder Ungenauigkeiten gehen zu Lasten des Bieters.

Stimmt die Bezeichnung des Versteigerungsgegenstandes mit der angegebenen Katalognummer nicht überein, ist die Katalognummer für den Inhalt des Gebotes maßgebend. Der Versteigerer ist nicht verpflichtet, den Bieter von der Nichtberücksichtigung seines Ge-botes in Kenntnis zu setzen. Jedes Gebot wird vom Versteigerer nur mit dem Betrag in Anspruch genommen, der erforderlich ist, um andere Gebote zu überbieten.

2.6 Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein Übergebot abgegeben wird. Unbeschadet der Mög-lichkeit, den Zuschlag zu verweigern, kann der Versteigerer unter Vorbehalt zuschlagen; das gilt insbesondere dann, wenn der vom Kommittenten genannte Mindestzuschlagspreis nicht erreicht ist. In diesem Fall erlischt das Gebot mit Ablauf von 4 Wochen ab dem Tag des Zuschlags, es sei denn, der Versteigerer hat dem Bieter innerhalb dieser Frist die vorbehaltlose Annahme des Gebotes mitgeteilt.

2.7 Geben mehrere Bieter gleich hohe Gebote ab, kann der Ver-steigerer nach freiem Ermessen einem Bieter den Zuschlag erteilen oder durch Los über den den Zuschlag entscheiden. Hat der Versteige-rer ein höheres Gebot übersehen oder besteht sonst Zweifel über den Zuschlag, kann er bis zum Abschluss der Auktion nach seiner Wahl den Zuschlag zugunsten eines bestimmten Bieters wieder-holen oder den Gegenstand erneut ausbieten; in diesen Fällen wird ein vorangegangener Zuschlag unwirksam.

2.8 Der Zuschlag verpflichtet zur Abnahme und Zahlung.

#### 3. Besondere Bedingungen für schriftliche Angebote, Telefonbieter, Angebote in Textform und über das Internet, Teilnahme an Live-Auktionen, Nachverkauf

3.1 Der Versteigerer ist darum bemüht, schriftliche Angebote, An-gebote in Textform, übers Internet oder fernmündliche Angebote, die erst am Tag der Versteigerung bei ihm eingehen und der An-bietende in der Versteigerung nicht anwesend ist, zu berücksichtigen. Der Anbietende kann jedoch keinerlei Ansprüche daraus herleiten, wenn der Versteigerer diese Angebote in der Versteigerung nicht mehr berücksichtigt, gleich aus welchem Grund.

3.2 Sämtliche Angebote in Abwesenheit nach vorausgegangener Ziffer, auch 24 Stunden vor Beginn der Versteigerung werden rech-tlich grundsätzlich gleich behandelt wie Angebote aus dem Ver-steigerungssaal. Der Versteigerer übernimmt jedoch hierfür kei-nerlei Haftung.

3.3 Es ist grundsätzlich nach allgemeinem Stand der Technik nicht möglich, Soft- und Hardware vollständig fehlerfrei zu entwickeln und zu unterhalten. Ebenso ist es nicht möglich Störungen und Beeinträchtigungen im Internet und Telefonverkehr zu 100 % aus-zuschließen. Demzufolge kann der Versteigerer keine Haftung und Gewähr für die dauernde und störungsfreie Verfügbarkeit und Nutzung der Websites, der Internet- und der Telefonverbindung übernehmen, vorausgesetzt dass er diese Störung nicht selbst zu vertreten hat. Maßgeblich ist der Haftungsmaßstab nach Ziffer 10 dieser Bedingungen. Der Anbieter übernimmt daher unter diesen Voraussetzungen auch keine Haftung dafür, dass aufgrund vorbe-zeichneter Störung ggfls. keine oder nur unvollständige, bzw. verspätete Gebote abgegeben werden können, die ohne Störung zu einem Vertragsabschluss geführt hätten. Der Anbieter über-nimmt demgemäß auch keine Kosten des Bieters, die ihm aufgrund dieser Störung entstanden sind. Der Versteigerer wird während der Versteigerung die ihm vertretbaren Anstrengungen unterneh-men, den Telefonbieter unter der von ihm angegebenen Telefon-nummer zu erreichen und ihm damit die Möglichkeit des telefo-nischen Gebots zu geben. Der Versteigerer ist jedoch nicht verant-wortlich dafür, dass er den Telefonbieter unter der von ihm angegebenen Nummer nicht erreicht, oder Störungen in der Ver-bindung auftreten.

3.4 Es wird ausdrücklich darauf hingewiesen, dass Telefongesprä-che mit dem Telefonbieter während der Auktion zu Dokumenta-tions- und Beweiszwecken aufgezeichnet werden können und ausschließlich zur Abwicklung des Auftrages bzw. zur Entgegen-nahme von Angeboten, auch wenn sie nicht zum Abschluss des Auftrages führen, verwendet werden können. Sollte der Telefonbieter damit nicht einverstanden sein, so hat er spätestens zu Beginn des Telefonats den/die Mitarbeiter/-in darauf hinzuweisen.

Der Telefonbieter wird über diese in Ziffer 3.4 aufgeführten Modali-täten zusätzlich rechtzeitig vor Startfinden der Versteigerung in Schrift- oder Textform, ebenso zu Beginn des Telefonats aufgeklärt.

3.5 Beim Einsatz eines Währungs(um)rechners (beispielsweise bei der Live-Auktion) wird keine Haftung für die Richtigkeit der Wäh-rungsumrechnung gegeben. Im Zweifel ist immer der jeweilige Gebotspreis in EURO maßgeblich.

3.6 Der Bieter in der Live Auktion verpflichtet sich, sämtliche Zu-gangsdaten zu seinem Benutzerkonto geheim zu halten und hin-reichend vor dem Zugriff durch Dritte zu sichern. Dritte Personen

sind sämtliche Personen mit Ausnahme des Bieters selbst. Der Ver-steigerer ist unverzüglich zu informieren, wenn der Bieter Kenntnis davon erlangt, dass Dritte die Zugangsdaten des Bieters missbraucht haben. Der Bieter haftet für sämtliche Aktivitäten, die unter Ver-wendung seines Benutzerkontos durch Dritte vorgenommen wer-den, wie wenn er diese Aktivität selbst vorgenommen hätte.

3.7 Angebote nach der Versteigerung, der so genannte Nachver-kauf, sind möglich. Sie gelten, soweit der Einlieferer dies mit dem Versteigerer vereinbart hat, als Angebote zum Abschluss eines Kaufvertrages im Nachverkauf. Ein Vertrag kommt erst zustande, wenn der Versteigerer dieses Angebot annimmt. Die Bestimmun-gen dieser Versteigerungsbedingungen gelten entsprechend, so-fern es sich nicht ausschließlich um Bestimmungen handelt, die den auktionsspezifischen Ablauf innerhalb einer Versteigerung betreffen.

#### 4. Gefahrenübergang / Kosten der Übergabe und Versendung

4.1 Mit Erteilung des Zuschlags geht die Gefahr, insbesondere die Gefahr des zufälligen Untergangs und der zufälligen Verschleche-terung des Versteigerungsgegenstandes auf den Käufer über, der auch die Lasten trägt.

4.2 Die Kosten der Übergabe, der Abnahme und der Versendung nach einem anderen Ort als dem Erfüllungsort trägt der Käufer, wobei der Versteigerer nach eigenem Ermessen Versandart und Versandmittel bestimmt.

4.3 Ab dem Zuschlag lagert der Versteigerungsgegenstand auf Rechnung und Gefahr des Käufers beim Versteigerer, der berech-tigt, aber nicht verpflichtet ist, eine Versicherung abzuschließen oder sonstige wertsichernde Maßnahmen zu treffen. Er ist jeder-zeit berechtigt, den Gegenstand bei einem Dritten für Rechnung des Käufers einzulagern; lagert der Gegenstand beim Versteigerer, kann dieser Zahlung eines üblichen Lagerentgelts (zzgl. Bearbei-tungskosten) verlangen.

#### 5. Kaufpreis / Fälligkeit / Abgaben

5.1 Der Kaufpreis ist mit dem Zuschlag (beim Nachverkauf, vgl. Ziffer 3.7, mit der Annahme des Angebots durch den Versteigerer) fällig. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

5.2 Zahlungen des Käufers sind grundsätzlich nur durch Überwei-sung an den Versteigerer auf das von ihm angegebene Konto zu leisten. Die Erfüllungswirkung der Zahlung tritt erst mit endgülti-ger Gutschrift auf dem Konto des Versteigerers ein.

Alle Kosten und Gebühren der Überweisung (inkl. der dem Verstei-gerer abgezogenen Bankspesen) gehen zu Lasten des Käufers, soweit gesetzlich zulässig und nicht unter das Verbot des § 270a BGB fallend.

5.3 Es wird, je nach Vorgabe des Einlieferers, differenz- oder regel-besteuert verkauft. Die Besteuerungsart kann vor dem Kauf erfragt werden.

#### 5.4 Käuferaufgeld

5.4.1 Kunstgegenstände ohne besondere Kennzeichnung im Kata-log unterliegen der Differenzbesteuerung.

Bei der Differenzbesteuerung wird pro Einzelobjekt ein Aufgeld, wie folgt erhoben:

– Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 32 %.

– Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 27 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzu-addiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 22 % berechnet und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hin-zuaddiert.

In dem Kaufpreis ist jeweils die Umsatzsteuer von derzeit 19 % enthalten.

5.4.2 Gegenstände, die im Katalog mit „N“ gekennzeichnet sind, wurden zum Verkauf in die EU eingeführt. Diese werden differenz-besteuert angeboten. Bei diesen wird zusätzlich zum Aufgeld die vom Versteigerer verauslagte Einfuhrumsatzsteuer in Höhe von derzeit 7 % der Rechnungssumme erhoben.

5.4.3 Bei im Katalog mit „R“ gekennzeichneten Gegenständen wird Regelbesteuerung vorgenommen. Demgemäß besteht der Kauf-preis aus Zuschlagspreis und einem Aufgeld pro Einzelobjekt, das wie folgt erhoben wird:

– Zuschlagspreis bis 800.000 Euro: hieraus Aufgeld 27 %.

– Auf den Teil des Zuschlagspreises, der 800.000 Euro übersteigt, wird ein Aufgeld von 21 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 800.000 Euro anfällt, hinzuaddiert.

– Auf den Teil des Zuschlagspreises, der 4.000.000 Euro übersteigt, wird ein Aufgeld von 15 % erhoben und zu dem Aufgeld, das bis zu dem Teil des Zuschlagspreises bis 4.000.000 Euro anfällt, hinzuaddiert.

– Auf die Summe von Zuschlag und Aufgeld wird die gesetzliche Umsatzsteuer, derzeit 19 %, erhoben. Als Ausnahme hiervon wird bei gedruckten Büchern der ermäßigte Umsatzsteuersatz von derzeit 7 % hinzugerechnet.

Für Unternehmer, die zum Vorsteuerabzug berechtigt sind, kann die Regelbesteuerung angewendet werden.

#### 5.5 Folgerecht

Für folgerechtspflichtige Original-Werke der Bildenden Kunst und Fotografie lebender Künstler oder von Künstlern, die vor weniger als 70 Jahren verstorben sind, wird zur Abgeltung der beim Verstei-gerer gemäß § 26 UrhG anfallenden und abzuführenden Folgerechts-vergütung zusätzlich eine Folgerechtsvergütung in Höhe der in § 26 Abs. 2 UrhG ausgewiesenen Prozentsätze erhoben, derzeit wie folgt:

4 Prozent für den Teil des Veräußerungserlöses ab 400 Euro bis zu 50.000 Euro, weitere 3 Prozent für den Teil des Veräußerungser-löses von 50.000,01 bis 200.000 Euro, weitere 1 Prozent für den Teil des Veräußerungserlöses von 200.000,01 bis 350.000 Euro, weitere 0,5 Prozent für den Teil des Veräußerungserlöses von 350.000,01 bis 500.000 Euro und weitere 0,25 Prozent für den Teil des Veräußerungserlöses über 500.000 Euro.

Der Gesamtbetrag der Folgerechtsvergütung aus einer Weiterver-äußerung beträgt höchstens 12.500 Euro.

5.6 Ausfuhrlieferungen in EU-Länder sind bei Vorlage der VAT-Nummer von der Umsatzsteuer befreit. Ausfuhrlieferungen in Drittländer (außerhalb der EU) sind von der Mehrwertsteuer be-freit; werden die erstergelten Gegenstände vom Käufer ausgeführt, wird diesem die Umsatzsteuer erstattet, sobald dem Versteigerer der Ausfuhrnachweis vorliegt.

#### 6. Vorkasse, Eigentumsvorbehalt

6.1 Der Versteigerer ist nicht verpflichtet, den Versteigerungsgegen-stand vor Bezahlung aller vom Käufer geschuldeten Beträge her-auszugeben.

6.2 Das Eigentum am Kaufgegenstand geht erst mit vollständiger Bezahlng des geschuldeten Rechnungsbetrags auf den Käufer über. Falls der Käufer den Kaufgegenstand zu einem Zeitpunkt bereits weiterveräußert hat, zu dem er den Rechnungsbetrag des Versteigerers noch nicht oder nicht vollständig bezahlt hat, tritt der Käufer sämtliche Forderungen aus diesem Weiterverkauf bis zur Höhe des noch offenen Rechnungsbetrages an den Versteige-rer ab. Der Versteigerer nimmt diese Abtretung an.

6.3 Ist der Käufer eine juristische Person des öffentlichen Rechts, ein öffentlich-rechtliches Sondervermögen oder ein Unternehmer, der bei Abschluss des Kaufvertrages in Ausübung seiner gewerb-lichen oder selbständigen beruflichen Tätigkeit handelt, bleibt der Eigentumsvorbehalt auch bestehen für Forderungen des Verstei-gerers gegen den Käufer aus der laufenden Geschäftsbeziehung und weiteren Versteigerungsgegenständen bis zum Ausgleich von im Zusammenhang mit dem Kauf zustehenden Forderungen.

#### 7. Aufrechnungs- und Zurückbehaltungsrecht

7.1 Der Käufer kann gegenüber dem Versteigerer nur mit unbestrit-tenen oder rechtskräftig festgestellten Forderungen aufrechnen.

7.2 Zurückbehaltungsrechte des Käufers sind ausgeschlossen. Zurückbehaltungsrechte des Käufers, der nicht Unternehmer i.S.d. § 14 BGB ist, sind nur dann ausgeschlossen, soweit sie nicht auf demselben Vertragsverhältnis beruhen.

#### 8. Zahlungsverzug, Rücktritt, Ersatzansprüche des Versteigerers

8.1 Befindet sich der Käufer mit einer Zahlung in Verzug, kann der Versteigerer unbeschadet weitergehender Ansprüche Verzugszin-sen in Höhe des banküblichen Zinssatzes für offene Kontokorrent-kredite verlangen, mindestens jedoch in Höhe des jeweiligen ge-setzlichen Verzugszins nach §§ 288, 247 BGB. Mit dem Eintritt des Verzugs werden sämtliche Forderungen des Versteigerers sofort fällig.

8.2 Verlangt der Versteigerer wegen der verspäteten Zahlung Schadensersatz statt der Leistung und wird der Gegenstand noch-mals versteigert, so haftet der ursprüngliche Käufer, dessen Rech-te aus dem vorangegangenen Zuschlag erlöschen, auf den dadurch entstandenen Schaden, wie z.B. Lagerhaltungskosten, Ausfall und entgangenen Gewinn. Er hat auf einen eventuellen Mehrerlös, der auf der nochmaligen Versteigerung erzielt wird, keinen Anspruch und wird auch zu einem weiteren Gebot nicht zugelassen.

8.3 Der Käufer hat seine Erwerbung unverzüglich, spätestens 1 Monat nach Zuschlag, beim Versteigerer abzuholen. Gerät er mit dieser Verpflichtung in Verzug und erfolgt eine Abholung trotz erfolgloser Fristsetzung nicht, oder verweigert der Käufer ernsthaft und endgültig die Abholung, kann der Versteigerer vom Kaufver-

trag zurücktreten und Schadensersatz verlangen mit der Maßgabe, dass er den Gegenstand nochmals versteigern und seinen Schaden in derselben Weise wie bei Zahlungsverzug des Käufers geltend machen kann, ohne dass dem Käufer ein Mehrerlös aus der erneu-ten Versteigerung zu steht. Darüber hinaus schuldet der Käufer im Verzug auch angemessenen Ersatz aller durch den Verzug beding-ter Beitreibungskosten.

8.4 Der Versteigerer ist berechtigt vom Vertrag zurücktreten, wenn sich nach Vertragsschluss herausstellt, dass er aufgrund einer gesetzlichen Bestimmung oder behördlichen Anweisung zur Durch-führung des Vertrages nicht berechtigt ist bzw. war oder ein wich-tiger Grund besteht, der die Durchführung des Vertrages für den Versteigerer auch unter Berücksichtigung der berechtigten Belan-ge des Käufers unzumutbar werden lässt. Ein solcher wichtiger Grund liegt insbesondere vor bei Anhaltspunkten für das Vorliegen von Tatbeständen nach den §§ 1 Abs. 1 oder 2 des Geschäfts i.S.d. Geldwäschegesetzes (GwG) oder bei fehlender, unrichtiger oder unvollständiger Offenlegung von Identität und wirtschaftlichen Hintergründen des Geschäfts i.S.d. Geldwäschegesetzes (GwG) sowie unzureichender Mitwirkung bei der Erfüllung der aus dem Geldwäschegesetz (GwG) folgenden Pflichten, unabhängig ob durch den Käufer oder den Einlieferer. Der Versteigerer wird sich ohne schuldhaftes Zögern um Klärung bemühen, sobald er von den zum Rücktritt berechtigten Umständen Kenntnis erlangt.

#### 9. Gewährleistung

9.1 Sämtliche zur Versteigerung gelangenden Gegenstände können vor der Versteigerung besichtigt und geprüft werden. Sie sind ge-brauht und werden ohne Haftung des Versteigerers für Sachmän-gel und unter Ausschluss jeglicher Gewährleistung zugeschlagen. Der Versteigerer verpflichtet sich jedoch gegenüber dem Käufer bei Sachmängeln, welche den Wert oder die Tauglichkeit des Ob-jekts aufheben oder nicht unerheblich mindern und die der Käufer ihm gegenüber innerhalb von 12 Monaten nach Zuschlag geltend macht, seine daraus resultierenden Ansprüche gegenüber dem Einlieferer abzutreten, bzw., sollte der Käufer das Angebot auf Abtretung nicht annehmen, selbst gegenüber dem Einlieferer gel-tend zu machen. Im Falle erfolgreicher Inanspruchnahme des Einlieferers durch den Versteigerer, kehrt der Versteigerer dem Käufer den daraus erzielten Betrag bis ausschließlich zur Höhe des Zuschlagspreises Zug um Zug gegen Rückgabe des Gegenstandes aus. Zur Rückgabe des Gegenstandes ist der Käufer gegenüber dem Versteigerer dann nicht verpflichtet, wenn der Versteigerer selbst im Rahmen der Geltendmachung der Ansprüche gegenüber dem Einlieferer, oder einem sonstigen Berechtigten nicht zur Rückgabe des Gegenstandes verpflichtet ist. Diese Rechte (Abtretung oder Inanspruchnahme des Einlieferers und Auskehrung des Erlöses) stehen dem Käufer nur zu, soweit er die Rechnung des Versteige-rers vollständig bezahlt hat. Zur Wirksamkeit der Geltendmachung eines Sachmangels gegenüber dem Versteigerer ist seitens des Käufers die Vorlage eines Gutachtens eines anerkannten Sachver-ständigen (oder des Erstellers des Werkverzeichnisses, der Erklä-rung des Künstlers selbst oder der Stiftung des Künstlers) erfor-derlich, welches den Mangel nachweist. Der Käufer bleibt zur Entrichtung des Aufgeldes als Dienstleistungsentgelt verpflichtet.

9.2 Die gebrauchten Sachen werden in einer öffentlichen Verstei-gerung verkauft, an der der Bieter/Käufer persönlich teilnehmen kann. Ist der Bieter/Käufer gleichzeitig Verbraucher i.S.d. § 13 BGB wird er auf folgendes ausdrücklich hingewiesen:

Da er in einer öffentlich zugänglichlichen Versteigerung i.S.v. § 312g Abs. 2 Nr. 10 BGB ein Kunstwerk ersteigert, das eine gebrauchte Sache darstellt, finden die Vorschriften des Verbrauchsgüterkaufs, also die Vorschriften der §§ 474 ff. BGB auf diesen Kauf keine An-wendung.

Unter einer „öffentlich zugänglichen Versteigerung“ i.S.v. § 312g Abs. 2 Nr. 10 BGB versteht man eine solche Vermarktungsform, bei der der Verkäufer Verbrauchern, die persönlich anwesend sind, oder denen diese Möglichkeit gewährt wird, Waren oder Dienst-leistungen anbietet und zwar in einem vom Versteigerer durche-führten, auf konkurrierenden Geboten basierendem transparenten Verfahren, bei dem der Bieter, der den Zuschlag erhalten hat, zum Erwerb der Waren oder Dienstleistung verpflichtet ist. Da die Möglichkeit der persönlichen Anwesenheit für die Ausnahme des § 474 Abs. 2 S. 2 BGB ausreicht, kommt es nicht darauf an, dass ein oder mehrere Verbraucher an der Versteigerung tatsächlich teil-genommen haben. Auch die Versteigerung über eine Online-Plattform ist daher als eine öffentlich zugängliche Versteigerung anzusehen, wenn die Möglichkeit der persönlichen Anwesenheit der Verbraucher gewährleistet ist.

Daher gelten insbesondere die in diesen Bedingungen aufgeführten Gewährleistungsausschlüsse und -beschränkungen auch gegen-über einem Verbraucher.

9.3 Die nach bestem Wissen und Gewissen erfolgten Katalogbe-schreibungen und -abbildungen, sowie Darstellungen in sonstigen Medien des Versteigerers (Internet, sonstige Bewerbungen u.a.)

begründen keine Garantie und sind keine vertraglich vereinbarten Beschaffenheiten i.S.d. § 434 BGB, sondern dienen lediglich der Information des Bieters/Käufers, es sei denn, eine Garantie wird vom Versteigerer für die entsprechende Beschaffenheit bzw. Eigen-schaft ausdrücklich und schriftlich übernommen. Dies gilt auch für Expertisen. Die im Katalog und Beschreibungen in sonstigen Medien (Internet, sonstige Bewerbungen u.a.) des Versteigerers angege-benen Schätzpreise dienen - ohne Gewähr für die Richtigkeit - lediglich als Anhaltspunkt für den Verkehrswert der zu versteigern-den Gegenstände. Die Tatsache der Begutachtung durch den Versteigerer als solche stellt keine Beschaffenheit bzw. Eigenschaft des Kaufgegenstands dar.

9.4 In manchen Auktionen (insbesondere bei zusätzlichen Live-Auktionen) können Video- oder Digitalabbildungen der Kunstobjekte erfolgen. Hierbei können Fehler bei der Darstellung in Größe, Qua-lität, Farbgebung u.ä. alleine durch die Bildwiedergabe entstehen. Hierfür kann der Versteigerer keine Gewähr und keine Haftung übernehmen. Ziffer 10 gilt entsprechend.

#### 10. Haftung

Schadensersatzansprüche des Käufers gegen den Versteigerer, seine gesetzlichen Vertreter, Arbeitnehmer, Erfüllungs- oder Ver-richtungsgehilfen sind- gleich aus welchem Rechtsgrund und auch im Fall des Rücktritts des Versteigerers nach Ziff. 8.4- ausgeschlos-sen. Dies gilt nicht für Schäden, die auf einem vorsätzlichen oder grob fahrlässigen Verhalten des Versteigerers, seiner gesetzlichen Vertreter oder seiner Erfüllungsgehilfen beruhen. Ebenfalls gilt der Haftungsausschluss nicht bei der Übernahme einer Garantie oder der fahrlässigen Verletzung vertragswesentlicher Pflichten, jedoch in letzterem Fall der Höhe nach beschränkt auf die bei Vertrags-schluss vorhersehbaren und vertragstypischen Schäden. Die Haf-tung des Versteigerers für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt.

#### 11. Datenschutz

Auf die jeweils gültigen Datenschutzbestimmungen des Versteige-rers wird ausdrücklich hingewiesen. Sie finden sich sowohl im jeweiligen Auktionskatalog veröffentlicht, als auch als Aushang im Auktionssaal und im Internet veröffentlicht unter www.kette-rerkunst.de/datenschutz/index.php. Sie sind Vertragsbestandteil und Grundlage jedes geschäftlichen Kontaktes, auch in der An-bahnungsphase.

#### 12. Schlussbestimmungen

12.1 Fernmündliche Auskünfte des Versteigerers während oder unmittelbar nach der Auktion über die Versteigerung betreffende Vorgänge - insbesondere Zuschläge und Zuschlagspreise - sind nur verbindlich, wenn sie schriftlich bestätigt werden.

12.2 Mündliche Nebenabreden bedürfen zu ihrer Wirksamkeit der Schriftform. Gleiches gilt für die Aufhebung des Schriftformerfor-dernisses.

12.3 Im Geschäftsverkehr mit Kaufleuten, mit juristischen Personen des öffentlichen Rechts und mit öffentlichem-rechtlichem Son-dervermögen wird zusätzlich vereinbart, dass Erfüllungsort und Gerichtsstand München ist. München ist ferner stets dann Ge-richtsstand, wenn der Käufer keinen allgemeinen Gerichtsstand im Inland hat.

12.4 Für die Rechtsbeziehungen zwischen dem Versteigerer und dem Bieter/Käufer gilt das Recht der Bundesrepublik Deutschland unter Ausschluss des UN-Kaufrechts.

#### 12.5 Streitbeilegungsverfahren:

Der Anbieter ist weder gesetzlich verpflichtet noch freiwillig einem Streitbeilegungsverfahren (z.B. Art. 36 Abs. 1 Verbraucherstreitbei-legungsgesetz (VSBG)) vor einer Verbraucherschlichtungsstelle beigetreten und somit auch nicht bereit an einem solchen Verfahren teilzunehmen.

12.6 Sollten eine oder mehrere Bestimmungen dieser Versteigerungs-bedingungen unwirksam sein oder werden, bleibt die Gültigkeit der übrigen Bestimmungen davon unberührt. Es gilt § 306 Abs. 2 BGB.

12.7 Diese Versteigerungsbedingungen enthalten eine deutsche und eine englische Fassung. Maßgebend ist stets die deutsche Fassung, wobei es für Bedeutung und Auslegung der in diesen Versteigerungsbedingungen verwendeten Begriffe ausschließlic auf deutsches Recht ankommt.



# DATENSCHUTZERKLÄRUNG

Stand Mai 2020

## Ketterer Kunst GmbH & Co. KG München

### Anwendungsbereich:

Nachfolgende Regelungen zum Datenschutz erläutern den Umgang mit Ihren personenbezogenen Daten und deren Verarbeitung für unsere Dienstleistungen, die wir Ihnen einerseits von uns anbieten, wenn Sie Kontakt mit uns aufnehmen und die Sie uns andererseits bei der Anmeldung mitteilen, wenn Sie unsere weiteren Leistungen in Anspruch nehmen.

### Verantwortliche Stelle:

Verantwortliche Stelle im Sinne der DSGVO\* und sonstigen datenschutzrelevanten Vorschriften ist:

#### Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Str. 18, D-81829 München

Sie erreichen uns postalisch unter der obigen Anschrift, oder telefonisch unter: +49 89 55 244-0  
per Fax unter: +49 89 55 244-166  
per E-Mail unter: infomuenchen@kettererkunst.de

### Begriffsbestimmungen nach der DSGVO für Sie transparent erläutert:

#### Personenbezogene Daten

Personenbezogene Daten sind alle Informationen, die sich auf eine identifizierte oder identifizierbare natürliche Person (im Folgenden „betroffene Person“) beziehen. Als identifizierbar wird eine natürliche Person angesehen, die direkt oder indirekt, insbesondere mittels Zuordnung zu einer Kennung wie einem Namen, zu einer Kennnummer, zu Standortdaten, zu einer Online-Kennung oder zu einem oder mehreren besonderen Merkmalen, die Ausdruck der physischen, physiologischen, genetischen, psychischen, wirtschaftlichen, kulturellen oder sozialen Identität dieser natürlichen Person sind, identifiziert werden kann.

#### Verarbeitung Ihrer personenbezogenen Daten

Verarbeitung ist jeder mit oder ohne Hilfe automatisierter Verfahren ausgeführte Vorgang oder jede solche Vorgangsreihe im Zusammenhang mit personenbezogenen Daten wie das Erheben, das Erfassen, die Organisation, das Ordnen, die Speicherung, die Anpassung oder Veränderung, das Auslesen, das Abfragen, die Verwendung, die Offenlegung durch Übermittlung, Verbreitung oder eine andere Form der Bereitstellung, den Abgleich oder die Verknüpfung, die Einschränkung, das Löschen oder die Vernichtung.

#### Einwilligung

Einwilligung ist jede von der betroffenen Person freiwillig für den bestimmten Fall in informierter Weise und unmissverständlich abgegebene Willensbekundung in Form einer Erklärung oder einer sonstigen eindeutigen bestätigenden Handlung, mit der die betroffene Person zu verstehen gibt, dass sie mit der Verarbeitung der sie betreffenden personenbezogenen Daten einverstanden ist.

Diese benötigen wir von Ihnen dann zusätzlich – wobei deren Abgabe von Ihnen völlig freiwillig ist – für den Fall, dass wir Sie nach personenbezogenen Daten fragen, die entweder für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen nicht erforderlich sind, oder auch die anderen Erlaubnistatbestände des Art. 6 Abs. 1 Satz 1 lit c) – f) DSGVO nicht gegeben wären.

Sollte eine Einwilligung erforderlich sein, werden wir Sie **gesondert** darum bitten. Sollten Sie diese Einwilligung nicht abgeben, werden wir selbstverständlich solche Daten keinesfalls verarbeiten.

Personenbezogene Daten, die Sie uns für die Erfüllung eines Vertrages oder zur Durchführung vorvertraglicher Maßnahmen geben, die hierfür erforderlich sind und die wir entsprechend dafür verarbeiten, sind beispielsweise

- Ihre Kontaktdaten wie Name, Anschrift, Telefon, Fax, E-Mail, Steuer-nummer u.a., und soweit für finanzielle Transaktionen erforderlich, Finanzinformationen, wie Kreditkarten- oder Bankdaten;
- Versand- und Rechnungsdaten, Angaben welche Steuerungsart Sie wünschen (Regel- oder Differenzbesteuerung) und andere Informationen, die Sie für den Erwerb, das Anbieten bzw. sonstiger Leistungen unseres Hauses oder den Versand eines Objektes angeben;

- Transaktionsdaten auf Basis Ihrer vorbezeichneten Aktivitäten;

- weitere Informationen, um die wir Sie bitten können, um sich beispielsweise zu authentifizieren, falls dies für die ordnungsgemäße Vertragsabwicklung erforderlich ist (Beispiele: Ausweiskopie, Handelsregisterauszug, Rechnerkopie, Beantwortung von zusätzlichen Fragen, um Ihre Identität oder die Eigentumsverhältnisse an einem von Ihnen angebotenen Objekt überprüfen zu können). Teilweise sind wir dazu auch gesetzlich verpflichtet, vgl. § 2 Abs. 1 Ziffer 16 GwG und dies bereits schon in einem vorvertraglichen Stadium.

Gleichzeitig sind wir im Rahmen der Vertragsabwicklung und zur Durchführung vertragsanbahnender Maßnahmen berechtigt, an-

dere ergänzende Informationen von Dritten einzuholen (z.B.: Wenn Sie Verbindlichkeiten bei uns eingehen, so sind wir generell berechtigt Ihre Kreditwürdigkeit im gesetzlich erlaubten Rahmen über eine Wirtschaftsauskunftei überprüfen zu lassen. Diese Erforderlichkeit ist insbesondere durch die Besonderheit des Auktionshandels gegeben, da Sie mit Ihrem Gebot und dem Zuschlag dem Vorkäufer die Möglichkeit nehmen, das Kunstwerk zu erstehen. Damit kommt Ihrer Bonität, über die wir stets höchste Verschwiegenheit bewahren, größte Bedeutung zu.).

#### Registrierung/Anmeldung/Angabe von personenbezogenen Daten bei Kontaktaufnahme

Sie haben die Möglichkeit, sich bei uns direkt (im Telefonat, postalisch, per E-Mail oder per Fax), oder auf unseren Internetseiten unter Angabe von personenbezogenen Daten zu registrieren.

So z.B. wenn Sie an Internetauktionen teilnehmen möchten oder/und sich für bestimmte Kunstwerke, Künstler, Stilrichtungen, Epochen u.a. interessieren, oder uns bspw. Kunstobjekte zum Kauf oder Verkauf anbieten wollen.

Welche personenbezogenen Daten Sie dabei an uns übermitteln, ergibt sich aus der jeweiligen Eingabemaske, die wir für die Registrierung bzw. Ihre Anfragen verwenden, oder den Angaben, um die wir Sie bitten, oder die Sie uns freiwillig übermitteln. Die von Ihnen hierfür freiwillig ein- bzw. angegebenen personenbezogenen Daten werden ausschließlich für die interne Verwendung bei uns und für eigene Zwecke erhoben und gespeichert.

Wir sind berechtigt die Weitergabe an einen oder mehrere Auftragsverarbeiter zu veranlassen, der die personenbezogenen Daten ebenfalls ausschließlich für eine interne Verwendung, die dem für die Verarbeitung Verantwortlichen zuzurechnen ist, nutzt.

Durch Ihre Interessenbekundung an bestimmten Kunstwerken, Künstlern, Stilrichtungen, Epochen, u.a., sei es durch Ihre oben beschriebene Teilnahme bei der Registrierung, sei es durch Ihr Interesse am Verkauf, der Einlieferung zu Auktionen, oder dem Ankauf, jeweils unter freiwilliger Angabe Ihrer personenbezogenen Daten, ist es uns gleichzeitig erlaubt, Sie über Leistungen unseres Hauses und Unternehmen, die auf dem Kunstmarkt in engem Zusammenhang mit unserem Haus stehen, zu benachrichtigen, sowie zu einem zielgerichteten Marketing und der Zusendung von Werbeangeboten auf Grundlage Ihres Profils per Telefon, Fax, postalisch oder E-Mail. Wünschen Sie dabei einen speziellen Benachrichtigungsweg, so werden wir uns gerne nach Ihren Wünschen richten, wenn Sie uns diese mitteilen. Stets werden wir aufgrund Ihrer vorbezeichneten Interessen, auch Ihren Teilnahmen an Auktionen, nach Art. 6 Abs. 1 lit f) DSGVO abwägen, ob und wenn ja, mit welcher Art von Werbung wir an Sie herantreten dürfen (bspw.: Zusendung von Auktionskatalogen, Information über Sonderveranstaltungen, Hinweise zu zukünftigen oder vergangenen Auktionen, etc.).

Sie sind jederzeit berechtigt, dieser Kontaktaufnahme mit Ihnen gegen. Art. 21 DSGVO zu **widersprechen** (siehe nachfolgend unter: „Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten“).

#### Live-Auktionen

In sogenannten Live-Auktionen sind eine oder mehrere Kameras oder sonstige Bild- und Tonaufzeichnungsgeräte auf den Auktionator und die jeweiligen zur Versteigerung kommenden Kunstwerke gerichtet. Diese Daten sind zeitgleich über das Internet grds. für jedermann, der dieses Medium in Anspruch nimmt, zu empfangen. Ketterer Kunst trifft die bestmöglichen Sorgfaltsmaßnahmen, dass hierbei keine Personen im Saal, die nicht konkret von Ketterer Kunst für den Ablauf der Auktion mit deren Einwilligung dazu bestimmt sind, abgebildet werden. Ketterer Kunst kann jedoch keine Verantwortung dafür übernehmen, dass Personen im Auktionssaal sich aktiv in das jeweilige Bild einbringen, in dem sie bspw. bewusst oder unbewusst ganz oder teilweise vor die jeweilige Kamera treten, oder sich durch das Bild bewegen. Für diesen Fall sind die jeweiligen davon betroffenen Personen durch ihre Teilnahme an bzw. ihrem Besuch an der öffentlichen Versteigerung mit der Verarbeitung ihrer personenbezogenen Daten in Form der Abbildung ihrer Person im Rahmen des Zwecks der Live-Auktion (Übertragung der Auktion mittels Bild und Ton) einverstanden.

#### Ihre Rechte bei der Verarbeitung Ihrer personenbezogenen Daten

Gemäß den Vorschriften der DSGVO stehen Ihnen insbesondere folgende Rechte zu:

- Recht auf unentgeltliche Auskunft über die zu Ihrer Person gespeicherten personenbezogenen Daten, das Recht eine Kopie dieser Auskunft zu erhalten, sowie die weiteren damit in Zusammenhang stehenden Rechte nach Art. 15 DSGVO.
- Recht auf unverzügliche Berichtigung nach Art. 16 DSGVO Sie betreffender unrichtiger personenbezogener Daten, ggfls. die Vervollständigung unvollständiger personenbezogener Daten - auch mittels einer ergänzenden Erklärung - zu verlangen.

- Recht auf unverzügliche Löschung („Recht auf Vergessenwerden“) der Sie betreffenden personenbezogenen Daten, sofern einer der in Art. 17 DSGVO aufgeführten Gründe zutrifft und soweit die Verarbeitung nicht erforderlich ist.

- Recht auf Einschränkung der Verarbeitung, wenn eine der Voraussetzungen in Art. 18 Abs. 1 DSGVO gegeben ist.

- Recht auf Datenübertragbarkeit, wenn die Voraussetzungen in Art. 20 DSGVO gegeben sind.

- Recht auf jederzeitigen Widerspruch nach Art. 21 DSGVO aus Gründen, die sich aus Ihrer besonderen Situation ergeben, gegen die Verarbeitung Sie betreffender personenbezogener Daten, die aufgrund von Art. 6 Abs. 1 lit e) oder f) DSGVO erfolgt. Dies gilt auch für ein auf diese Bestimmungen gestütztes Profiling.

Beruht die Verarbeitung Ihrer personenbezogenen Daten auf einer Einwilligung nach Art. 6 Abs. 1 lit a) oder Art. 9 Abs. 2 lit a) DSGVO, so steht Ihnen zusätzlich ein Recht auf Widerruf nach Art. 7 Abs. 3 DSGVO zu. Vor einem Ansuchen auf entsprechende Einwilligung werden Sie von uns stets auf Ihr Widerrufsrecht hingewiesen.

Zur Ausübung der vorbezeichneten Rechte können Sie sich direkt an uns unter den zu Beginn angegebenen Kontaktdaten oder an unseren Datenschutzbeauftragten wenden. Ihnen steht es ferner frei, im Zusammenhang mit der Nutzung von Diensten der Informationsgesellschaft, ungeachtet der Richtlinie 2002/58/EG, Ihr Widerspruchsrecht mittels automatisierter Verfahren auszuüben, bei denen technische Spezifikationen verwendet werden.

#### Beschwerderecht nach Art. 77 DSGVO

Wenn Sie der Ansicht sind, dass die Verarbeitung der Sie betreffenden personenbezogenen Daten durch die Ketterer Kunst GmbH & Co. KG mit Sitz in München gegen die DSGVO verstößt, so haben Sie das Recht sich mit einer Beschwerde an die zuständige Stelle, in Bayern an das Bayerische Landesamt für Datenschutzaufsicht, Promenade 27 (Schloss), D - 91522 Ansbach zu wenden.

#### Datensicherheit

Wir legen besonders Wert auf eine hohe IT-Sicherheit, unter anderem durch eine aufwendige Sicherheitsarchitektur.

#### Datenspeicherzeitraum

Der Gesetzgeber schreibt vielfältige Aufbewahrungsfristen und -pflichten vor, so z.B. eine 10-jährige Aufbewahrungsfrist (§ 147 Abs. 2 i. V. m. Abs. 1 Nr.1, 4 und 4a AO, § 14b Abs. 1 UStG) bei bestimmten Geschäftsunterlagen, wie z.B. für Rechnungen. Wir weisen auch darauf hin, dass die jeweilige Aufbewahrungsfrist bei Verträgen erst nach dem Ende der Vertragsdauer zu laufen beginnt. Wir erlauben uns auch den Hinweis darauf, dass wir im Falle eines Kulturgutes nach § 45 KGG i.V.m. § 42 KGG verpflichtet sind, Nachweise über die Sorgfaltsanforderungen aufzuzeichnen und hierfür bestimmte personenbezogene Daten für die Dauer von 30 Jahren aufzubewahren. Nach Ablauf der Fristen, die uns vom Gesetzgeber auferlegt werden, oder die zur Verfolgung oder die Abwehr von Ansprüchen (z.B. Verjährungsregelungen) nötig sind, werden die entsprechenden Daten routinemäßig gelöscht. Daten, die keinen Aufbewahrungsfristen und -pflichten unterliegen, werden gelöscht, wenn ihre Aufbewahrung nicht mehr zur Erfüllung der vertraglichen Tätigkeiten und Pflichten erforderlich ist. Stehen Sie zu uns in keinem Vertragsverhältnis, sondern haben uns personenbezogene Daten anvertraut, weil Sie bspw. über unsere Dienstleistungen informiert sein möchten, oder sich für einen Kauf oder Verkauf eines Kunstwerks interessieren, erlauben wir uns davon auszugehen, dass Sie mit uns so lange in Kontakt stehen möchten, wir also die hierfür uns übergebenen personenbezogenen Daten so lange verarbeiten dürfen, bis Sie dem aufgrund Ihrer vorbezeichneten Rechte aus der DSGVO widersprechen, eine Einwilligung widerrufen, von Ihrem Recht auf Löschung oder der Datenübertragung Gebrauch machen.

Wir weisen darauf hin, dass für den Fall, dass Sie unsere Internetdienste in Anspruch nehmen, hierfür unsere erweiterten Datenschutzerklärungen ergänzend gelten, die Ihnen in diesem Fall gesondert bekannt gegeben und transparent erläutert werden, sobald Sie diese Dienste in Anspruch nehmen.

\*Verordnung (EU) 2016/679 des Europäischen Parlaments und des Rates vom 27. April 2016 zum Schutz natürlicher Personen bei der Verarbeitung personenbezogener Daten, zum freien Datenverkehr und zur Aufhebung der Richtlinie 95/46/EG (Datenschutz-Grundverordnung)

# TERMS OF PUBLIC AUCTION

As of June 2023

## 1. General

1.1 Ketterer Kunst GmbH & Co. KG based in Munich (hereinafter “Auctioneer”) generally auctions as a commission agent in its own name and for the account of the consignor (hereinafter “Commissioner”), who remains anonymous. Items owned by the auctioneer (own goods) are auctioned in their own name and for their own account. These auction conditions also apply to the auction of these own goods, in particular the premium (below item 5) is also to be paid for this.

1.2 The auction shall be conducted by an individual having an auctioneer’s license; the auctioneer shall select this person. The auctioneer is entitled to appoint suitable representatives to conduct the auction pursuant to § 47 of the German Trade Regulation Act (GewO). Any claims arising out of and in connection with the auction may be asserted only against the auctioneer.

1.3 The auctioneer reserves the right to combine any catalog numbers, to separate them, to call them in an order other than that specified in the catalog or to withdraw them.

1.4 Any items due to be auctioned may be inspected on the auctioneer’s premises prior to the auction. This also applies to participation in auctions in which the bidder can also bid via the Internet (so-called live auctions). The time and place will be announced on the auctioneer’s website. If the bidder (particularly the bidder in a live auction) is not (or no longer) able to view the item because the auction has already started, for example, he waives his right to view the item by bidding.

1.5 In accordance with the GwG (Money Laundering Act) the auctioneer is obliged to identify the purchaser and those interested in making a purchase as well as, if necessary, one acting as representative for them and the „beneficial owner” within the meaning of § 3 GwG (Money Laundering Act) for the purpose of the execution of the order, as well as to record and store the collected data and information. The aforementioned purchaser or those interested in purchasing or their representatives are obliged to cooperate, in particular to submit the necessary identification papers, in particular based on a domestic passport or a passport, identity card or passport or identity card that is recognized or approved under immigration law. The auctioneer is entitled to make a copy of this in compliance with data protection regulations. In the case of legal persons or private companies, an extract from the commercial or cooperative register or a comparable official register or directory must be requested. The purchaser or those interested in the purchase assure that the identification papers and information provided by them for this purpose are correct and that he or the person he represents is the “beneficial owner” according to Section 3 GwG (Money Laundering Act).

## 2. Calling / Auction Procedure / Winning a lot

2.1 As a general rule the object is called up for the lower estimate, in exceptional cases it also below. The bidding steps are be at the auctioneer’s discretion; in general, in steps of 10 %.

2.2 The auctioneer may reject a bid, especially if a bidder, who is not known to the auctioneer or with whom there is no business relation as of yet, does not furnish security before the auction begins. Even if security is furnished, any claim to acceptance of a bid shall be unenforceable.

2.3 If a bidder wishes to bid on behalf of someone else, he must notify the bidder before the start of the auction, stating the name and address of the person represented and submitting a written power of attorney. When participating as a telephone bidder or as a bidder in a live auction (see definition Section 1.4), representation is only possible if the auctioneer has received the proxy in writing at least 24 hours before the start of the auction (= first call). Otherwise, the representative is liable to the auctioneer for his bid, as if he had submitted it in his own name, either for performance or for damages.

2.4 A bid expires, except in the case of its rejection by the auctioneer, if the auction is closed without a bid being accepted or if the auctioneer calls up the item again; a bid does not expire with a subsequent ineffective higher bid.

2.5 In addition, the following applies to written proxy bids: These must be received no later than the day of the auction and must name the item, stating the catalog number and the bid price, which is understood to be the hammer price without premium and sales tax; Any ambiguities or inaccuracies are at the expense of the bidder. If the description of the auction item does not match the specified catalog number, the catalog number is decisive for the content of the bid. The auctioneer is not obliged to inform the bidder that his bid has not been considered. Each bid will only be used by the auctioneer to the amount necessary to outbid other bids.

2.6 A bid is accepted if there is no higher bid after three calls. Notwithstanding the possibility of refusing to accept the bid, the auctioneer may accept the bid with reserve; this shall apply especially if the minimum hammer price specified by the commissioner

is not reached. In this case the bid shall lapse within a period of 4 weeks from the date of its acceptance unless the auctioneer notifies the bidder about unreserved acceptance of the bid within this period.

2.7 If several bidders submit bids of the same amount, the auctioneer can, at his own discretion, award a bidder the bid or decide on the bid by drawing lots. If the auctioneer overlooked a higher bid or if there is any other doubt about the bid, he can choose to repeat the bid in favor of a specific bidder or offer the item again until the end of the auction; in these cases, a previous knock-down becomes ineffective.

2.8 Winning a lot makes acceptance and payment obligatory.

## 3. Special terms for written proxy bids, telephone bidders, bids in text form and via the internet, participation in live auctions, post-auction sale.

3.1 The auctioneer exerts himself for considering written proxy bids, bids in text form, via the Internet or telephone bids that he only receives on the day of the auction and the bidder is not present at the auction. However, the bidder cannot derive any claims from this if the auctioneer no longer considers these offers in the auction, for whatever reason.

3.2 On principle, all absentee bids according to the above item, even if such bids are received 24 hours before the auction begins, shall be legally treated on a par with bids received in the auction venue. The auctioneer shall however not assume any liability in this respect.

3.3 In general, it is not possible to develop and maintain software and hardware completely error-free given the current state of the art. It is also not possible to 100% rule out disruptions and impairments on the Internet and telephone lines. As a result, the auctioneer cannot assume any liability or guarantee for the permanent and trouble-free availability and use of the websites, the Internet and the telephone connection, provided that he is not responsible for this disruption himself. The standard of liability according to Section 10 of these conditions is decisive. Under these conditions, the provider therefore assumes no liability for the fact that, due to the aforementioned disruption, no or only incomplete or late bids can be submitted, which would have led to the conclusion of a contract without any disruption. Accordingly, the provider does not assume any costs incurred by the bidder as a result of this disruption. During the auction, the auctioneer will make reasonable efforts to contact the telephone bidder on the telephone number he/she has provided and thus give him the opportunity to bid by telephone. However, the auctioneer is not responsible for not being able to reach the telephone bidder on the number provided or for disruptions in the connection.

3.4 It is expressly pointed out that telephone conversations with the telephone bidder during the auction may be recorded for documentation and evidence purposes and may exclusively be used for fulfillment of a contract and to receive bids, even where these do not lead to fulfillment of the contract. If the telephone bidder does not agree to this, he/she must point this out to the employee at the latest at the beginning of the telephone call. The telephone bidder will also be informed of the modalities listed in Section 3.4 in good time before the auction takes place in writing or in text form, as well as at the beginning of the telephone call.

3.5 In case of the use of a currency converter (e.g. for a live auction) no liability is assumed for the accuracy of the currency conversion. In case of doubt, the respective bid price in EUR shall be the decisive factor.

3.6 A bidder in a live auction is obliged to keep all access data for his user account secret and to adequately secure it against access by third parties. Third persons are all persons with the exception of the bidder himself. The auctioneer must be informed immediately if the bidder becomes aware that third parties have misused the bidder’s access data. The bidder is liable for all activities carried out by third parties using his user account as if he had carried out this activity himself.

3.7 It is possible to place bids after the auction, in the the so-called post-auction sale. Insofar as the consignor has agreed upon this with the auctioneer, they apply as offers for the conclusion of a purchase contract in the post-auction sale. A contract is only concluded when the auctioneer accepts this offer. The provisions of these terms of auction apply accordingly, unless they are exclusively provisions that relate to the auction-specific process within an auction.

## 4. Transfer of perils / Delivery and shipping costs

4.1 When the bid is accepted, the risk, in particular the risk of accidental loss and accidental deterioration of the auction item, passes to the buyer, who also bears the costs.

4.2 The buyer bears the costs of delivery, acceptance and shipment to a location other than the place of performance, with the auc-

tioneer determining the type and means of shipment at its own discretion.

4.3 Once the bid has been accepted, the auction item is stored at the auctioneer at the risk and expense of the buyer. The auctioneer is entitled, but not obliged, to take out insurance or to take other value-preserving measures. He is entitled at any time to store the item with a third party for the account of the buyer; if the item is stored at the auctioneer, the auctioneer can demand payment of a standard storage fee (plus handling charges).

## 5. Purchase price / Due date / Fees

5.1 The purchase price is due upon the acceptance of the bid (in the case of post-auction sales, cf. section 3.7, upon acceptance of the bid by the auctioneer). Invoices issued during or immediately after the auction require audit; errors excepted.

5.2 The buyer shall only make payments to the account specified by the auctioneer. The fulfillment effect of the payment only occurs when it is finally credited to the auctioneer’s account.

All costs and fees of the transfer (including the bank charges deducted from the auctioneer) shall be borne by the buyer, insofar as this is legally permissible and does not fall under the prohibition of Section 270a of the German Civil Code.

5.3 Depending on the consignor’s specifications, it will be sold subject to differential or regular taxation. The type of taxation can be requested prior to purchase.

## 5.4 Buyer’s premium

5.4.1 Art objects without closer identification in the catalog are subject to differential taxation. If differential taxation is applied, the following premium per individual object is levied:

– Hammer price up to 800,000 €: herefrom 32 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 27 % and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 22 % and is added to the premium of the share of the hammer price up to 4,000,000 €.

The purchasing price includes the statutory VAT of currently 19 %.

5.4.2 Objects marked „N” in the catalog were imported into the EU for the purpose of sale. These objects are subject to differential taxation. In addition to the premium, they are also subject to the import turnover tax, advanced by the auctioneer, of currently 7 % of the invoice total.

5.4.3 Objects marked „R” in the catalog are subject to regular taxation. Accordingly, the purchasing price consists of the hammer price and a premium per single object calculated as follows:

– Hammer price up to 800,000 €: herefrom 27 % premium.

– The share of the hammer price exceeding 800,000 € is subject to a premium of 21% and is added to the premium of the share of the hammer price up to 800,000 €.

– The share of the hammer price exceeding 4,000,000 € is subject to a premium of 15% and is added to the premium of the share of the hammer price up to 4,000,000 €.

– The statutory VAT of currently 19 % is levied to the sum of hammer price and premium. As an exception, the reduced VAT of currently 7 % is added for printed books.

Regular taxation may be applied for contractors entitled to input tax reduction.

## 5.5 Artist’s Resale Right

For original works of visual art and photographs subject to resale rights by living artists, or by artists who died less than 70 years ago, an additional resale right reimbursement in the amount of the currently valid percentage rates (see below) specified in section 26 para. 2 UrhG (German Copyright Act) is levied in order to compensate the auctioneer’s expenses according to section 26 UrhG.

4 percent for the part of the sale proceeds from 400 euros up to 50,000 euros, another 3 percent for the part of the sales proceeds from 50,000.01 to 200,000 euros, another 1 percent for the part of the sales proceeds from 200,000.01 to 350,000 euros, another 0.5 percent for the part of the sale proceeds from 350,000.01 to 500,000 euros and a further 0.25 percent for the part of the sale proceeds over 500,000 euros.

The maximum total of the resale right fee is EUR 12,500.

5.6 Export deliveries to EU countries are exempt from sales tax on presentation of the VAT number. Export deliveries to third countries (outside the EU) are exempt from VAT; if the auctioned items are exported by the buyer, the sales tax will be refunded to the buyer as soon as the auctioneer has the proof of export.



6. Advance payment / Retention of title

6.1 The auctioneer is not obliged to hand out the auction item before payment of all amounts owed by the buyer has been made.

6.2 Ownership of the object of purchase is only transferred to the buyer once the invoice amount has been paid in full. If the buyer has already resold the object of purchase at a point in time when he has not yet paid the auctioneer's invoice amount or has not paid it in full, the buyer transfers all claims from this resale to the auctioneer up to the amount of the unpaid invoice amount. The auctioneer accepts this transffer.

6.3 If the buyer is a legal entity under public law, a special fund under public law or an entrepreneur who, when concluding the purchase contract, is exercising his commercial or self-employed professional activity, the retention of title also applies to claims of the auctioneer against the buyer from the current business relationship and other auction items until the settlement of claims in connection with the purchase.

7. Right of offset- and retention

7.1 The buyer can only offset undisputed or legally binding claims against the auctioneer.

7.2 The buyer's rights of retention are excluded. Rights of retention of the buyer who is not an entrepreneur within the meaning of § 14 BGB (German Civil Code) are only excluded if they are not based on the same contractual relationship.

8. Delay in payment, Revocation, Claims for compensation

8.1 If the buyer is in default with a payment, the auctioneer can, regardless of further claims, demand interest for default at the usual bank interest rate for open overdrafts, but at least in the amount of the respective statutory interest on defaults according to §§ 288, 247 BGB (German Civil Code). With the occurrence of default, all claims of the auctioneer become due immediately.

8.2 If the auctioneer demands compensation instead of performance because of the late payment and if the item is auctioned again, the original buyer, whose rights from the previous bid expire, is liable for the damage caused as a result, such as storage costs, failure and lost profit. He has no claim to any additional proceeds realized in the repeated auction and is not permitted to make any further bids.

8.3 The buyer must collect his acquisition from the auctioneer immediately, at the latest 1 month after the bid has been accepted. If he defaults on this obligation and collection does not take place despite an unsuccessful deadline, or if the buyer seriously and finally refuses collection, the auctioneer can withdraw from the purchase contract and claim compensation with the proviso that he can auction the item again and compensate for his damage in the same way as in the event of default in payment by the buyer, without the buyer being entitled to additional proceeds from the new auction. In addition, the buyer also owes reasonable compensation for all collection costs caused by the delay.

8.4 The auctioneer is entitled to withdraw from the contract if it emerges after the conclusion of the contract that he is not or was not entitled to carry out the contract due to a legal provision or official instruction or there is an important reason, that makes the execution of the contract for the auctioneer, also under consideration of the legitimate interests of the buyer, unacceptable. Such an important reason exists in particular if there are indications of the existence of facts according to §§ 1 Para. 1 or 2 of the transaction in the sense of the Money Laundering Act (GwG) or in the case of missing, incorrect or incomplete disclosure of the identity and economic background of the transaction in the sense of the Money Laundering Act (GwG ) as well as insufficient cooperation in the fulfillment of the obligations resulting from the Money Laundering Act (GwG), regardless of whether on the part of the buyer or the consignor. The auctioneer will seek clarification without negligent hesitation as soon as he becomes aware of the circumstances that justify the withdrawal.

9. Guarantee

9.1 All items to be auctioned can be viewed and inspected prior to the auction. The items are used and are being auctioned off without any liability on the part of the auctioneer for material defects and exclude any guarantee. However, in case of material defects which destroy or significantly reduce the value or the serviceability of the item and of which the purchaser notifies the auctioneer within 12 months of the acceptance of his bid, the auctioneer undertakes to assign any claim which it holds against the consignor or - should the purchaser decline this offer of assignment - to itself assert such claims against the consignor. In the case of a successful claim against the consignor by the auctioneer, the auctioneer pays the buyer the amount obtained up to the amount of the hammer price, step by step, against the return of the item. The buyer is not obliged to return the item to the auc-

tioneer if the auctioneer itself is not obliged to return the item within the framework of asserting claims against the consignor or another entitled person. The buyer is only entitled to these rights (assignment or claim against the consignor and payment of the proceeds) if he has paid the auctioneer's invoice in full. In order for the assertion of a material defect to be effective against the auctioneer, the buyer must submit a report from a recognized expert (or the creator of the catalog raisonn , the artist's declaration or the artist's foundation), which proves the defect. The buyer remains obliged to pay the premium as a service fee.

9.2 The used items are sold in a public auction in which the bidder/ buyer can participate in person. If the bidder/ buyer is also a consumer within the meaning of § 13 BGB (German Civil Code), he is expressly advised of the following:

Since he bids for a work of art that represents a used item in a public auction within the meaning of Section 312g Paragraph 2 No. 10 BGB, the provisions of consumer goods sales, i.e. the provisions of Sections 474 et seq. BGB, do not apply to this purchase.

A „publicly accessible auction" within the meaning of Section 312g Paragraph 2 No. 10 BGB is understood as such a form of marketing in which the seller offers goods or services to consumers who are present in person or who are granted this opportunity, in a transparent process based on competing bids carried out by the auctioneer, in which the winning bidder is obliged to purchase the goods or service.

Since the possibility of personal presence is sufficient for the exception of Section 474 (2) sentence 2 BGB, it is not important that one or more consumers actually took part in the auction. The auction via an online platform is therefore also to be regarded as a publicly accessible auction if the possibility of the consumer's personal presence is guaranteed.

Therefore, the warranty exclusions and limitations listed in these conditions also apply to a consumer.

9.3 The catalog descriptions and illustrations, as well as the images in other media of the auctioneer (internet, other forms of advertising, etc.), were made to the best of knowledge, they do not constitute a guarantee and are not contractually agreed properties within the meaning of § 434 BGB, but only serve to inform the bidder/ buyer, unless the auctioneer expressly and in writing guarantees the corresponding quality or property. This also applies to expertises. The estimate prices specified in the auctioneer's catalog and descriptions in other media (internet, other advertisements, etc.) serve - without guarantee for the correctness - only as an indication of the market value of the items to be auctioned. The fact of the assessment by the auctioneer as such does not represent any quality or property of the object of purchase.

9.4 In some auctions (particularly in the case of additional live auctions), video or digital images of the works of art may be used. Errors in the display in terms of size, quality, coloring etc. can occur solely because of the image reproduction. The auctioneer cannot guarantee or assume any liability for this. Clause 10 applies accordingly.

10. Liability

Claims for compensation by the buyer against the auctioneer, his legal representatives, employees or vicarious agents are excluded - for whatever legal reason and also in the event of the auctioneer withdrawing according to Section 8.4. This does not apply to damages that are based on intentional or grossly negligent behavior on the part of the auctioneer, his legal representatives or his vicarious agents. The exclusion of liability also does not apply to the assumption of a guarantee or the negligent breach of essential contractual obligations, but in the latter case the amount is limited to the foreseeable and contract-typical damages at the time the contract was concluded. The liability of the auctioneer for damage resulting from injury to life, limb or health remains unaffected.

11. Privacy

We expressly refer to the auctioneer's applicable data protection regulations. They are published in the respective auction catalog, posted in the auction room and published on the internet on [www.kettererkunst.com/privacypolicy/index.php](http://www.kettererkunst.com/privacypolicy/index.php). They are part of the contract and the basis of every business contact, even in the initiation phase.

12. Final Provisions

12.1 Information provided by the auctioneer over the phone during or immediately after the auction about the auction processes - in particular regarding premiums and hammer prices - are only binding if they are confirmed in writing.

12.2 Oral ancillary agreements must be put in writing in order to be effective. The same applies to the cancellation of the requirement

of the written form.

12.3 In business transactions with merchants, legal entities under public law and special funds under public law, it is also agreed that the place of fulfillment and jurisdiction is Munich. Furthermore, Munich is always the place of jurisdiction if the buyer does not have a general place of jurisdiction in Germany.

12.4 The law of the Federal Republic of Germany applies to the legal relationship between the auctioneer and the bidder/ buyer, excluding the United Nations Convention on Contracts for the International Sale of Goods (CISG).

12.5 Dispute Resolution:

The provider is neither legally obliged nor voluntarily to join a dispute resolution (e.g. Art. 36 Para. 1 "Verbraucherstreitbeilegungsgesetz (Consumer Dispute Settlement Act, VSBG) before a consumer arbitration board and is therefore not willing to participate in such a resolution.

12.6 Should one or more provisions of these terms of auction be or become invalid, the validity of the remaining provisions shall remain unaffected. Section 306 paragraph 2 of the German Civil Code applies.

12.7 These auction conditions contain a German and an English version. The German version is always decisive, whereby the meaning and interpretation of the terms used in these auction conditions are exclusively dependent on German law.

Ketterer Kunst GmbH & Co. KG Munich

Scope:

The following data privacy rules address how your personal data is handled and processed for the services that we offer, for instance when you contact us initially, or where you communicate such data to us when logging in to take advantage of our further services.

Data controller:

The „data controller" within the meaning of the European General Data Protection Regulation" (GDPR) and other regulations relevant to data privacy are:

Ketterer Kunst GmbH & Co. KG,

Joseph-Wild-Str. 18, D-81829 Munich

You can reach us by mail at the addresses above, or

by phone: +49 89 55 244-0

by fax: +49 89 55 244-166

by email: [infomuenchen@kettererkunst.de](mailto:infomuenchen@kettererkunst.de)

Definitions under the European GDPR made transparent for you:

Personal Data

Personal data is any information relating to an identified or identifiable natural person (hereinafter „data subject"). An identifiable natural person is one who can be identified, directly or indirectly, in particular by reference to an identifier such as a name, an identification number, location data, an online identifier, or to one or more factors specific to the physical, physiological, genetic, mental, economic, cultural, or social identity of that natural person.

Processing of Your Personal Data

“Processing" means any operation or set of operations performed on personal data or on sets of personal data, whether or not by automated means, such as collection, recording, organization, structuring, storage, adaptation or alteration, retrieval, consultation, use, disclosure by transmission, dissemination or otherwise making available, alignment or combination, restriction, erasure, or destruction.

Consent

“Consent" of the data subject means any freely given, specific, informed, and unambiguous indication of the data subject's wishes by which he or she, by a statement or by a clear affirmative action, signifies agreement to the processing of personal data relating to him or her.

We also need this from you – whereby this is granted by you completely voluntarily – in the event that either we ask you for personal data that is not required for the performance of a contract or to take action prior to contract formation, and/or where the lawfulness criteria set out in Art. 6 (1) sentence 1, letters c) - f) of the GDPR would otherwise not be met.

In the event consent is required, we will request this from you separately. If you do not grant the consent, we absolutely will not process such data.

Personal data that you provide to us for purposes of performance of a contract or to take action prior to contract formation and which is required for such purposes and processed by us accordingly includes, for example:

- Your contact details, such as name, address, phone, fax, e-mail, tax ID, etc., as well as financial information such as credit card or bank account details if required for transactions of a financial nature;
- Shipping and invoice details, information on what type of taxation you are requesting (regular taxation or differential taxation) and other information you provide for the purchase, offer, or other services provided by us or for the shipping of an item;
- Transaction data based on your aforementioned activities;
- other information that we may request from you, for example, in order to perform authentication as required for proper contract fulfillment (examples: copy of your ID, commercial register excerpt, invoice copy, response to additional questions in order to be able to verify your identity or the ownership status of an item offered by you). In some cases we are legally obligated to this, cf. § 2 section 1 subsection 16 GwG (Money Laundering Act) and this is the case before closing the contract.

At the same time, we have the right in connection with contract fulfillment and for purposes of taking appropriate actions that lead to contract formation to obtain supplemental information from third parties (for example: if you assume obligations to us, we generally have the right to have your creditworthiness verified by a credit reporting agency within the limits allowed by law. Such necessity exists in particular due to the special characteristics of auction sales, since in the event your bid is declared the winning

bid, you will be depriving the next highest bidder of the possibility of purchasing the artwork. Therefore your credit standing – regarding which we always maintain the strictest confidentiality – is extremely important.)

Registration/Logging in/Providing personal data when contacting us

You can choose to register with us and provide your personal data either directly (over the phone, through the mail, via e-mail, or by fax) or on our website. You would do this, for example, if you would like to participate in an online auction and/or are interested in certain works of art, artists, styles, eras, etc., or want to offer us (for example) pieces of art for purchase or sale.

Which personal data you will be providing to us is determined based on the respective input screen that we use for the registration or for your inquiries, or the information that we will be requesting from you or that you will be providing voluntarily. The personal data that you enter or provide for this purpose is collected and stored solely for internal use by us and for our own purposes.

We have the right to arrange for this information to be disclosed to one or more external data processors, which will likewise use it solely for internal use imputed to the processor's data controller.

When you show an interest in certain works of art, artists, styles, eras, etc., be this through your above-mentioned participation at registration, through your interest in selling, consignment for auction, or purchase, in each case accompanied by the voluntary provision of your personal data, this simultaneously allows us to notify you of services offered by our auction house and our company that are closely associated in the art marketplace with our auction house, to provide you with targeted marketing materials, and to send you promotional offers on the basis of your profile by phone, fax, mail, or e-mail. If there is a specific form of notification that you prefer, we will be happy to arrange to meet your needs once inform us of these. On the basis of your aforementioned interests, including your participation in auctions, we will be continually reviewing in accordance with Article 6 (1) (f) of the GDPR whether we are permitted to advertise to you and, if so, what kind of advertising may be used for this purpose (for example: sending auction catalogs, providing information on special events, future or past auctions, etc.).

You have the right to object to this contact with you at any time as stated in Art. 21 of the GDPR (see below: “Your Rights Relating to the Processing of Your Personal Data”).

Live Auctions

In so-called live auctions, one or more cameras or other audio and video recording devices are directed toward the auctioneer and the respective works of art being offered at auction. Generally, such data can be received simultaneously via the Internet by anyone using this medium. Ketterer Kunst takes the strongest precautions to ensure that no one in the room who has not been specifically designated by Ketterer Kunst to be on camera with their consent for the auction process is captured on camera. Nevertheless, Ketterer Kunst cannot assume any responsibility for whether individuals in the auction hall themselves actively enter the respective frame, for example by deliberately or unknowingly stepping partially or completely in front of the respective camera, or by

moving through the scene. In such situation, through their participation in or attendance at the public auction, the respective individuals involved are agreeing to the processing of their personal data in the form of their personal image for the purposes of the live auction (transmission of the auction via audio and video).

Your Rights Relating to the Processing of Your Personal Data

Pursuant to the provisions of the GDPR, you have the following rights in particular:

- The right to information on stored personal data concerning yourself, free of charge, the right to receive a copy of this information, and the other rights in this connection as stated in Art. 15 of the GDPR.
- The right to immediate rectification of inaccurate personal data concerning you as stated in Art. 16 of the GDPR, and as applicable, to demand the completion of incomplete personal data, including by means of providing a supplementary statement.
- The right to immediate deletion ("right to be forgotten") of personal data concerning yourself provided one of the grounds stated in Art. 17 of the GDPR applies and provided the processing is not necessary.
- The right to restriction of processing if one of the conditions in Art. 18 (1) of the GDPR has been met.
- The right to data portability if the conditions in Art. 20 of the GDPR have been met.
- The right to object, at any time, to the processing of personal data concerning yourself performed based on Art. 6 (1) letter e)

or f) of the GDPR as stated in Art. 21 for reasons arising due to your particular situation. This also applies to any profiling based on these provisions.

Where the processing of your personal data is based on consent as set out in Art. 6 (1) a) or Art. 9 (2) a) of the GDPR, you also have the right to withdraw consent as set out in Art. 7 (3) of the GDPR. Before any request for corresponding consent, we will always advise you of your right to withdraw consent.

To exercise the aforementioned rights, you can us directly using the contact information stated at the beginning, or contact our data protection officer. Furthermore, Directive 2002/58/EC notwithstanding, you are always free in connection with the use of information society services to exercise your right to object by means of automated processes for which technical specifications are applied.

Right to Complain Under Art. 77 of the GDPR

If you believe that the processing of personal data concerning yourself by Ketterer Kunst GmbH & Co. KG, headquartered in Munich, is in violation of the GDPR, you have the right to lodge a complaint with the relevant office, e.g. in Bavaria with the Data Protection Authority of Bavaria (Bayerische Landesamt für Datenschutzaufsicht, BayLDA), Promenade 27 (Schloss), D-91522 Ansbach.

Data Security

Strong IT security – through the use of an elaborate security architecture, among other things – is especially important to us.

How Long We Store Data

Multiple storage periods and obligations to archive data have been stipulated in various pieces of legislation; for example, there is a 10-year archiving period (Sec. 147 (2) in conjunction with (1) nos. 1, 4, and 4a of the German Tax Code (Abgabenordnung), Sec. 14b (1) of the German VAT Act (Umsatzsteuergesetz)) for certain kinds of business documents such as invoices. We would like to draw your attention to the fact that in the case of contracts, the archiving period does not start until the end of the contract term. We would also like to advise you that in the case of cultural property, we are obligated pursuant to Sec. 45 in conjunction with Sec. 42 of the German Cultural Property Protection Act (Kulturgutschutzgesetz) to record proof of meeting our due diligence requirements and will retain certain personal data for this purpose for a period of 30 years. Once the periods prescribed by law or necessary to pursue or defend against claims (e.g., statutes of limitations) have expired, the corresponding data is routinely deleted. Data not subject to storage periods and obligations is deleted once the storage of such data is no longer required for the performance of activities and satisfaction of duties under the contract. If you do not have a contractual relationship with us but have shared your personal data with us, for example because you would like to obtain information about our services or you are interested in the purchase or sale of a work of art, we take the liberty of assuming that you would like to remain in contact with us, and that we may thus process the personal data provided to us in this context until such time as you object to this on the basis of your aforementioned rights under the GDPR, withdraw your consent, or exercise your right to erasure or data transmission.

Please note that in the event that you utilize our online services, our expanded data privacy policy applies supplementally in this regard, which will be indicated to you separately in such case and explained in a transparent manner as soon as you utilize such services.

\*Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation)



THE TEAM

Management	Contact	Location	E-Mail	Extension
Owner, auctioneer	Robert Ketterer	Munich	r.ketterer@kettererkunst.de	+49-(0)89-5 52 44-158
Auctioneer	Gudrun Ketterer M.A.	Munich	g.ketterer@kettererkunst.de	+49-(0)89-5 52 44-200
Managing director, auctioneer	Peter Wehrle	Munich	p.wehrle@kettererkunst.de	+49-(0)89-5 52 44-155
Senior Director	Nicola Gräfin Keglevich	Munich	n.keglevich@kettererkunst.de	+49-(0)89-5 52 44-175
Senior Director	Dr. Sebastian Neußer	Munich/Cologne	s.neusser@kettererkunst.de	+49-(0)221-510 908 10
Academic consultant	Dr. Mario von Lüttichau	Munich	m.luetlichau@kettererkunst.de	+49-(0)89-5 52 44-165
Experts	Contact	Location	E-Mail	Extension
Modern Art	Sandra Dreher M.A.	Munich	s.dreher@kettererkunst.de	+49-(0)89-5 52 44-148
	Larissa Rau B.A.	Munich	l.rau@kettererkunst.de	+49-(0)89-5 52 44-143
Contemporary Art	Julia Haußmann M.A.	Munich	j.haussmann@kettererkunst.de	+49-(0)89-5 52 44-246
	Dr. Franziska Thiess	Munich	f.thiess@kettererkunst.de	+49-(0)89-5 52 44-140
	Dr. Melanie Puff	Munich	m.puff@kettererkunst.de	+49-(0)89-5 52 44-247
Modern Art / Contemporary Art	Louisa von Saucken M.A.	Hamburg	l.von-saucken@kettererkunst.de	+49-(0)40-37 49 61-13
	Nico Kassel	Munich	n.kassel@kettererkunst.de	+49-(0)89-5 52 44-164
	Miriam Heß	Heidelberg	m.hess@kettererkunst.de	+49-(0)6221-5 88 00 38
	Cordula Lichtenberg M.A.	Cologne	c.lichtenberg@kettererkunst.de	+49-(0)221-510 908 15
	Dr. Simone Wiechers	Berlin	s.wiechers@kettererkunst.de	+49-(0)30-88 67 53 63
	Stefan Maier	Leipzig	s.maier@kettererkunst.de	+49-(0)170-7 32 49 71
19th Century Art	Sarah Mohr M.A.	Munich	s.mohr@kettererkunst.de	+49-(0)89-5 52 44-147
	Felizia Ehrl M.A.	Munich	f.ehrl@kettererkunst.de	+49-(0)89-5 52 44-146
Rare Books	Christoph Calaminus	Hamburg	c.calaminus@kettererkunst.de	+49-(0)40-37 49 61-11
	Christian Höflich	Hamburg	c.hoeflich@kettererkunst.de	+49-(0)40-37 49 61-20
	Silke Lehmann M.A.	Hamburg	s.lehmann@kettererkunst.de	+49-(0)40-37 49 61-19
	Enno Nagel	Hamburg	e.nagel@kettererkunst.de	+49-(0)40-37 49 61-17
	Imke Friedrichsen M.A.	Hamburg	i.friedrichsen@kettererkunst.de	+49-(0)40-37 49 61-21
Administration	Contact	Location	E-Mail	Extension
Executive Assistant	Linh Tran	Munich	l.tran@kettererkunst.de	+49-(0)89-5 52 44-151
	Elena Wöfle	Munich	e.woelfle@kettererkunst.de	+49-(0)89-5 52 44-157
Bids/Customer service	Beate Deisler	Munich	b.deisler@kettererkunst.de	+49-(0)89-5 52 44-91
	Claudia Bitterwolf	Munich	c.bitterwolf@kettererkunst.de	+49-(0)89-5 52 44-150
Head of Communications and Marketing	Anja Häse	Munich	a.haese@kettererkunst.de	+49-(0)89-5 52 44-125
Social Media	Patricia Ostburg	Munich	p.ostburg@kettererkunst.de	+49-(0)89-5 52 44-126
Junior Marketing Manager	Philipp Olbricht	Munich	p.olbricht@kettererkunst.de	+49-(0)89-5 52 44-169
Accounting	Lidija Pavlicic	Munich	l.pavlicic@kettererkunst.de	+49-(0)89-5 52 44-120
Head of Shipping department	Andreas Geffert M.A.	Munich	a.geffert@kettererkunst.de	+49-(0)89-5 52 44-115
Shipping department	Jürgen Stark	Munich	j.stark@kettererkunst.de	+49-(0)89-5 52 44-162
	Jonathan Wieser	Munich	j.wieser@kettererkunst.de	+49-(0)89-5 52 44-138
Cataloging department				
Christine Hauser M.A., Dr. Eva Heisse, Sarah von der Lieth M.A., Dr. Mario von Lüttichau, Silvie Mühlh M.A., Dr. Julia Scheu, Dr. Agnes Thum, Dr. Katharina Thurmair, Ann-Sophie Rauscher M.A., Sabine Disterheft, Alisa Waesse M.A. – Editing: Text & Kunst KONTOR Elke Thode				

Ketterer Kunst GmbH & Co. KG

Joseph-Wild-Straße 18  
81829 Munich  
phone +49-(0)89-5 52 44-0  
fax +49-(0)89-5 52 44-177  
info@kettererkunst.com  
www.kettererkunst.com

USt.IdNr. DE 129 989 806  
Ust.-Nr. 11621/39295 57 FC Munich III  
Munich District Court HRA 46730

Personally liable shareholders:  
Experts Art Service GmbH  
Munich District Court HRB 117489

Managing directors:  
Robert Ketterer, Peter Wehrle

Ketterer Kunst Hamburg

Louisa von Saucken  
Holstenwall 5  
20355 Hamburg  
phone +49-(0)40-37 49 61-0  
fax +49-(0)40-37 49 61-66  
infohamburg@kettererkunst.de

**Ketterer Kunst Berlin**  
Dr. Simone Wiechers  
Fasanenstraße 70  
10719 Berlin  
phone +49-(0)30-88 67 53 63  
fax +49-(0)30-88 67 56 43  
infoberlin@kettererkunst.de

Ketterer Kunst Cologne

Cordula Lichtenberg  
Gertrudenstraße 24–28  
50667 Cologne  
phone +49-(0)221-510 908 15  
infokoln@kettererkunst.de

Academic consultant

Dr. Mario von Lüttichau  
Fasanenstraße 70  
10719 Berlin  
phone +49-(0)89-55244-165  
m.luetlichau@kettererkunst.de

Representative

**Baden-Württemberg, Hesse, Rhineland Palatinate**  
Miriam Heß  
phone +49-(0)6221-5 88 00 38  
fax +49-(0)6221-5 88 05 95  
infoheidelberg@kettererkunst.de

Representative Saxony, Saxony-Anhalt, Thuringia

Stefan Maier  
phone +49-(0)170-7 32 49 71  
s.maier@kettererkunst.de

Representative USA

Dr. Melanie Puff  
phone +49-(0)89-55244-247  
m.puff@kettererkunst.de

Brasil

Jacob Ketterer  
Av. Duque de Caxias, 1255  
86015-000 Londrina  
Paraná  
infobrasil@kettererkunst.com

Ketterer Kunst in cooperation with The Art Concept

Andrea Roh-Zoller M.A.  
Dr.-Hans-Staub-Straße 7  
82031 Grünwald  
phone +49-(0)172-4 67 43 72  
artconcept@kettererkunst.de

INFO

Glossary

1. **Signed** and/or **dated** and/or **titled** and/or **inscribed**, is what we believe to be the artist's handwritten information.
2. **Hand-written** means all the information that, in our opinion, does not undoubtedly come from the artist himself.
3. **R/D:** This object is offered with regular or differential taxation.
4. **R/N:** This object was imported into the EU for sale. It is offered subject to regular taxation. Or subject to differential taxation with the additional import sales tax of currently 7% of the invoice amount.
5. **R:** This object is offered subject to regular taxation at a tax rate of 19 %.
6. **R\*:** This object is offered subject to regular taxation at a tax rate of 7 %.
7. **F:** For works by artists who died less than 70 years ago, there is a resale right royalty, ranging from 4 % to 0.25 % of the hammer, see 5.5 Terms and Conditions. The resale right fee is exempt from sales tax.
6. The artnet Price Database has included auction results since 1985 and, according to the company, currently includes auction results from over 700 international auction houses.

Results

Results available from December 11, 2023, 9 am on +49 (0)89 55244-0.  
For the export of works of art from the European Union, the Cultural Protection Agreement of 1993 and the UNESCO Convention from 1975 must be observed.

Owner's list 545

1: 23, 35, 47, 60; 2: 20; 3: 68; 4: 1, 24; 5: 18; 6: 67; 7: 26; 8: 59; 9: 37, 46; 10: 36; 11: 7, 28; 12: 4; 13: 50; 14: 22; 15: 72; 16: 33; 17: 2; 18: 57; 19: 15, 41; 20: 39; 21: 74; 22: 27; 23: 61; 24: 52, 53, 54; 25: 5, 6, 9, 49, 51; 26: 29; 27: 48; 28: 45; 29: 56; 30: 43; 31: 16; 32: 76; 33: 65; 34: 10; 35: 40, 44; 36: 3; 37: 34; 38: 25; 39: 69; 40: 55; 41: 14; 42: 58; 43: 38; 44: 17, 42, 66; 45: 21; 46: 19; 47: 8, 12, 13, 31, 32, 71, 77, 78; 48: 70; 49: 30; 50: 75; 51: 11, 63, 64; 52: 62; 53: 73

Find more on www.kettererkunst.com

- Condition reports: high-resolution photos including the fronts and backs of all works, more images of, e.g. the frames etc.
- Videos on selected sculptures
- Bid live on www.kettererkunst.com
- Register to get more information about the artists
- Register to get more information about the auctions



Ketterer Kunst ist Partner von The Art Loss Register. Sämtliche Objekte in diesem Katalog wurden, sofern sie eindeutig identifizierbar sind, vor der Versteigerung mit dem Datenbankbestand des Registers individuell abgeglichen.

*Ketterer Kunst is a partner of the Art Loss Register. All objects in this catalogue, as far as they are uniquely identifiable, have been checked against the database of the Register prior to the auction.*

© Ernst Wilhelm Nay Stiftung, Köln / © Nachlass Erich Heckel / Gerhard Richter 2023 (o8052023) / © The Estate of Tom Wesselmann / © Nolde Stifung Seebüll 2023 / © Gabriele Münter und Johannes Eichner Stiftung, München / © The Andy Warhol Foundation for the Visual Arts / © Pechstein Hamburg/Tökendorf



Follow us on **Instagram** for exclusive peeks behind the scenes.



# Collection Consulting

## For Private Collectors

You have compiled a private art collection over the past couple of years – and now you face the decision to see what direction it should take?

Ketterer Kunst is at your side in all matters regarding a possible reorientation of your collection: Does it make sense to scale down? Is it advisable to sell the collection or to give it to a foundation? Depending on the focus of your collection, a combination of different measures can also make sense, for instance a stronger focus on single areas while selling other parts of the collection.

Our consultation talk is absolutely free and non binding. As part of the following expert advice (analysis and valuation, outlining potential strategies and their respective implementation) we will prepare a custom-made offer.

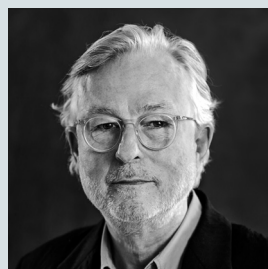
## Corporate Collections

Your company is in possession of an art collection and you are considering changes?

There are many good reasons why a corporate collection should be adapted to meet the company's latest developments. In an ideal case, a collection reflects corporate identity, takes the respective industry, as well as the product portfolio and the regional or international business areas into account. This general set up can be affected by, for instance, a reorganization of the company, new management level, expansions of the business segments, but also by an altered regional disposition. If these changes apply, it is recommendable to revise the corporate collection and to adapt it, both in terms of range and value.

Ketterer Kunst is happy to help you redirect your corporate collection. In order to express the character of your company, we can outline the potential directions your collection should take in a first free and non binding consultation.

Based on this talk, we will prepare an individual offer that allows for your corporate collection's needs.



Contact

**Dr. Mario von Lüttichau**  
sammelungsberatung@kettererkunst.de  
phone +49 (0)89 55244 -165







# Convenient, safe, discreet – selling through Ketterer Kunst

## Auction

Our team of experts will identify the perfect auction for your work of art – whether it's the classic saleroom auction or the internet auctions with maximum reach. The right pricing strategy, paired with a sophisticated international marketing concept, will lead to the successful sale of your work of art.

## Private Sale

You can sell and buy art from us at any time – even outside the auctions. If you are looking for a discreet transaction, we are just the right contact. With our global network of collectors we can fetch the maximum price for your work. We present it to select private and institutional potential buyers at a previously agreed price. If you are looking for public reach, we offer you a marketing through our homepage to address collectors worldwide, just like in an auction. Talk to us, because every work of art is just as unique as its sale.

---

Get in touch with us for a personal offer:

info@kettererkunst.de  
phone +49 (0)89 552440  
kettererkunst.com/sell



AUCTION’S ARTIST INDEX

- 545 Evening Sale (Friday, December 8, 2023)  
546 19th Century Art (Saturday, December 9, 2023)  
547 Modern Art Day Sale (Saturday, December 9, 2023)  
548 Contermporary Art Day Sale (Friday, December 8, 2023)  
552 Bunte Collection (Saturday, December 9, 2023)  
@ Online Only (Sunday, December 10, 2023, from 3 pm)

Adler, Jankel	@	Felixmüller, Conrad	552: 534, 543, 545, 546
Albers, Josef	548: 103		545: 25
Alviani, Getulio	548: 171, 190	Fetting, Rainer	548: 177, 178
Antes, Horst	548: 131, 185 @	Fischer, Lothar	@
Appel, Karel	548: 202	Fleischmann, Adolf Richard	548: 116, 117
Arman, Fernandez	548: 135 @	Förg, Günther	545: 65
Avramidis, Joannis	548: 164	Francis, Sam	548: 166
Baechler, Donald	@	Fussmann, Klaus	@
Balkenhol, Stephan	548: 193	Geiger, Rupprecht	548: 112, 129, 160
Barbarini, Emil	546: 335	Genzken, Isa	548: 214
Barlach, Ernst	547: 465 @	Gigli, Ormond	548: 142
Baselitz, Georg	548: 122	Girke, Raimund	548: 146, 151, 201
Baum, Paul	546: 341	Gormley, Antony	545: 11
Baumeister, Willi	552: 503, 506 548: 101, 105, 107, 132 547: 426, 456, 464 545: 30 @	Gotsch, Friedrich Karl	@
		Götz, Karl Otto	548: 111
Beckmann, Max	547: 417, 431, 433 545: 49 @	Graubner, Gotthard	548: 130, 173
Beuys, Joseph	548: 169	Grossberg, Carl	547: 484
Bidlo, Mike	548: 172	Grosse, Katharina	548: 219, 220, 233
Böckstiegel, Peter August	552: 536, 537, 538, 541, 542, 547, 548		545: 62, 76 @
		Grosz, George	@
Buffet, Bernard	548: 118	Hagemeister, Karl	546: 345, 346
Bulatov, Erik	545: 23	Hains, Raymond	548: 167
Bürkel, Heinrich	546: 322	Halley, Peter	548: 213
Busch, Wilhelm	546: 327, 328	Hartung, Hans	548: 138
Butzer, André	548: 223	Hartung, Karl	548: 145
Cahn, Miriam	548: 241	Hartung, Hans	548: 149, 159 545: 3
Calder, Alexander	548: 128	Heckel, Erich	547: 418, 422, 434, 443, 451, 452 545: 6, 56 @
Campendonk, Heinrich	545: 45		548: 126
Castelli, Luciano	@	Heiliger, Bernhard	548: 176, 186
Cattelan, Maurizio	548: 216	Hödicke, Karl Horst	546: 325
Chagall, Marc	545: 7	Hoecker, Paul	547: 409, 445, 478 @
Chillida, Eduardo	@	Hofer, Karl	552: 505, 508
Chirico, Giorgio de	547: 483	Hölzel, Adolf	@
Cimiotti, Emil	@	Hrdlicka, Alfred	552: 531
Clemente, Francesco	548: 224	Itten, Johannes	547: 404, 435 545: 9, 27
Compton, Edward Theodore	546: 333	Jawlensky, Alexej von	546: 320
Condo, George	545: 24 @	Jensen, Johan Laurentz	548: 188
Copley, William N.	548: 204	Johns, Jasper	547: 430 545: 43
Corinth, Lovis	547: 400, 401 545: 15, 36, 39	Kandinsky, Wassily	546: 336
Corneille	548: 110	Kappis, Albert	@
Crodel, Charles	@	Katz, Alex	546: 324
Cucuel, Edward	546: 366, 367	Kaulbach, Wilhelm von	546: 326
Dalí, Salvador	@	Kaulbach, Hermann	
Defregger, Franz von	546: 329	Kaulbach, Friedrich August von	546: 342
Delaunay-Terk, Sonia	@	Kerkovius, Ida	552: 507, 521, 549 @
Denzler, Andy	548: 244	Kiefer, Anselm	548: 197
Dix, Otto	547: 405, 471 @	Kirchner, Ernst Ludwig	547: 413, 437, 439, 440, 442, 461, 462 545: 57 @
Dokoupil, Jiri Georg	548: 240, 245		548: 222 545: 20
Dumas, Marlene	548: 212	Kirkeby, Per	545: 12, 13, 31, 32, 77, 78
Dürer, Albrecht	545: 47	Klapheck, Konrad	546: 339 545: 1, 40 @
Eberz, Josef	552: 533	Klee, Paul	548: 140, 162 545: 35, 60
Eggleston, William	548: 230	Klein, Yves	548: 238
Ehrhardt, Curt	@	Klein-Moquay, Rotraut	547: 458 @
Ende, Edgar	547: 481	Kleinschmidt, Paul	546: 323
Erben, Ulrich	@	Knab, Ferdinand	548: 243 545: 72
Erler, Erich	546: 334	Kneffel, Karin	545: 69 @
Ernst, Max	547: 475, 480 545: 73	Knoebel, Imi	548: 119, 121, 158, 184
Feininger, Lyonel	547: 469, 470 545: 51 @	Koenig, Fritz	547: 474 @
		Kokoschka, Oskar	

Kolbe, Georg	547: 416
Kollwitz, Käthe	@
Kooning, Willem de	545: 19
Koons, Jeff	@
Kricke, Norbert	545: 2
Kuhnert, Wilhelm	546: 340
Kwade, Alicja	548: 235
LaChapelle, David	548: 232
Landenberger, Christian	546: 349, 350, 351, 352, 353, 354
	547: 429 @
Léger, Fernand	546: 343
Lenbach, Franz von	548: 174, 181
Leroy, Eugène	546: 332
Lier, Adolf Heinrich	548: 221
Longo, Robert	@
Lüpertz, Markus	548: 143 @
Luther, Adolf	548: 148, 154, 157 @
Mack, Heinz	545: 41
Macke, August	547: 414 545: 44
Marc, Franz	546: 344
Marr, Carl von	548: 231
McQuilkin, Alex	547: 410
Meidner, Ludwig	@
Minne, Georges	@
Modersohn, Otto	547: 407
Modersohn-Becker, Paula	546: 318, 319
Mohn, Victor Paul	547: 428
Moll, Margarethe	@
Monk, Jonathan	547: 450 545: 53 @
Mueller, Otto	546: 337, 338
Mühlig, Hugo	548: 229
Muniz, Vik	547: 436, 467 545: 42
Münter, Gabriele	548: 225
Nara, Yoshitomo	548: 102, 106, 113, 125
Nay, Ernst Wilhelm	545: 5, 18, 21, 66, 70 @
	@
Nemuchin, Wladimir	547: 424
Nesch, Rolf	548: 208, 227
Nitsch, Hermann	547: 425, 432, 446, 448, 453, 460, 468, 472 545: 16, 38 @
Nolde, Emil	548: 147
	548: 217
Oehlen, Albert	547: 403
Oliveira, Henrique	545: 64
Oppenheimer, Max	548: 161, 165 545: 61
Owens, Laura	547: 415 545: 17, 52, 55 @
Palermo, Blinky	
Pechstein, Hermann Max	548: 209, 211
Penck, A. R.	@
(d.i. Ralf Winkler)	547: 449
Pfahler, Georg Karl	547: 485 545: 29 @
Picabia, Francis	@
Picasso, Pablo	546: 373
Piene, Otto	546: 347, 348
Pippel, Otto	548: 123, 137 @
Pleuer, Hermann	548: 180
Poliakoff, Serge	@
Polke, Sigmar	548: 133, 163, 183 545: 59 @
Radziwill, Franz	545: 75
Rainer, Arnulf	
Rauschenberg, Robert	

Renoir, Pierre-Auguste	545: 37, 46
Richter, Gerhard	548: 199, 200, 205, 210, 215, 234, 236
	546: 316, 317
Richter, Adrian Ludwig	545: 22, 63, 67
Richter, Gerhard	548: 170
Riefenstahl, Leni	548: 247
Rodgers, Terry	547: 479
Roeder, Emy	547: 408, 420, 441, 454 @
Rohlf, Christian	@
Rosefeldt, Julian	548: 127
Rotella, Mimmo	548: 168, 182, 207
Roth, Dieter	546: 331
Roubaud, Franz	@
Ruff, Thomas	552: 540
Sagewka, Ernst	548: 139
Saint Phalle, Niki de	@
Salgado, Sebastião	546: 372
Schad-Rossa, Paul	547: 427
Schiele, Egon	546: 330
Schikaneder, Jakob	552: 504, 532 545: 50
Schlemmer, Oskar	547: 411, 412, 421, 423, 444, 457, 466, 473 545: 54 @
Schmidt-Rottluff, Karl	552: 535
	547: 459 545: 48 @
Schmitt, August Ludwig	@
Schrumpf, Georg	548: 226 @
Schultze, Bernard	548: 108, 114, 120, 124 @
Schultze-Bluhm, Ursula	547: 455, 463, 476 545: 28
Schumacher, Emil	548: 179, 198 545: 10, 68
Schwitters, Kurt	547: 438 @
Scully, Sean	547: 402
Sintenis, Renée	552: 529, 530
Slevogt, Max	546: 300, 301, 302, 303, 304, 305, 306
Spiegel, Hans	548: 203
Spitzweg, Carl	552: 500, 501, 502, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 522, 523, 524, 525, 526, 527, 528 @
	548: 218
Spoerri, Daniel	548: 189
Stenner, Hermann	546: 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365
	548: 228
Stich, Michael	@
Stöhrer, Walter	547: 419
Stuck, Franz von	548: 134, 187 @
	546: 307, 308, 309, 310, 311, 312, 313, 314
	547: 447
Tal R (d.i. Tal S. Rosenzweig)	552: 539, 544
Tâpies, Antoni	548: 175
Tappert, Georg	548: 144, 153, 155, 206
Thieler, Fred	545: 4, 33 @
Thoma, Hans	548: 239
	546: 368, 369, 370, 371
Tobeen, Félix Elie	547: 406
Tuxhorn, Victor	548: 141 @
Twombly, Cy	548: 242
Uecker, Günther	548: 156
	546: 321
	545: 14, 58
Ufan, Lee	548: 191, 192, 194, 195, 196
Unger, Hans	545: 8, 26, 71, 74
Utrillo, Maurice	@
Vasarely, Victor	@
Velde, Rinus van de	545: 34 @
Villeglé, Jacques de la	548: 100, 109, 115, 136, 150, 152 @
Voltz, Friedrich	548: 104
Walde, Alfons	547: 482
Warhol, Andy	548: 246
	547: 478
	546: 374, 375

Zoernig, Heimo	548: 237
Zügel, Heinrich von	546: 315













KETTERER ■ KUNST